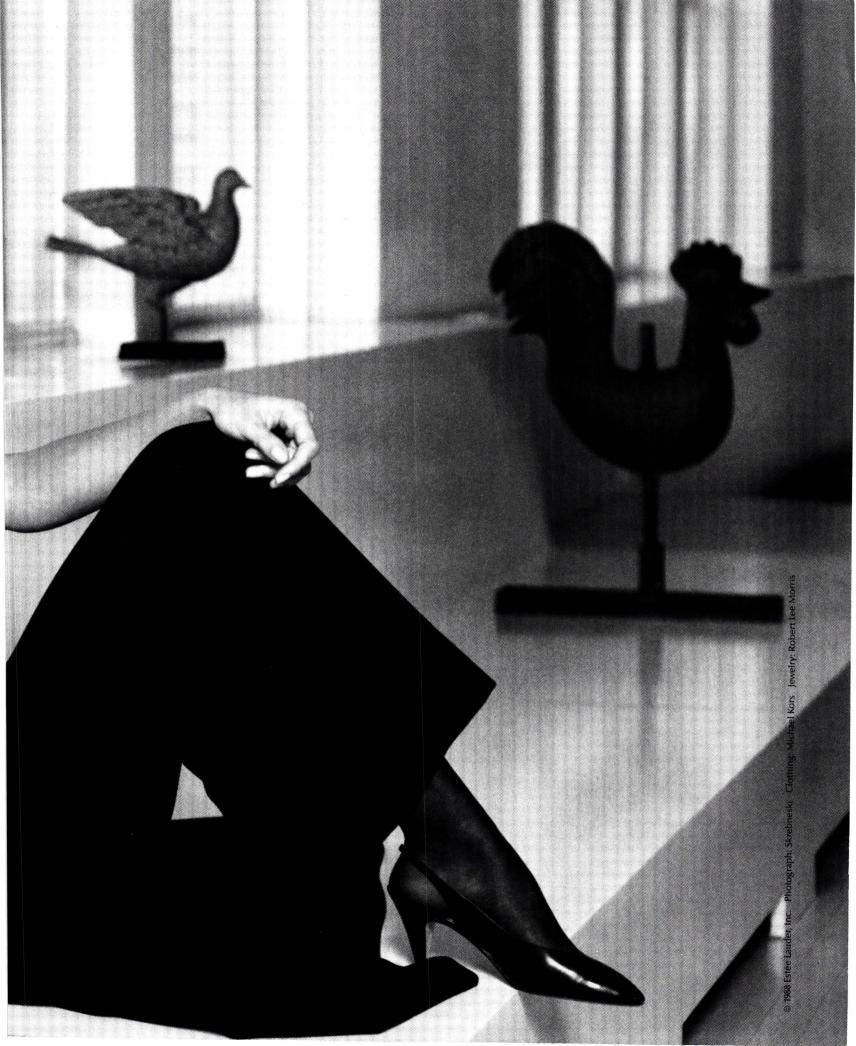


CIRCA EAST: FOSSIL STONE, LEATHER, RATT





THE CLASSIC AMERICAN SILVER.
IT SUITS YOUR STYLE NO MATTER WHAT YOUR STYLE.



REED&BARTON

## Lancôme enters the world of Chrono-cosmetology.

#### NOCTOSÔME SYSTÈME RÉNOVATEUR de NUIT Renewal Night Treatment Wake up to more beautiful-looking skin.

At night, after facing the day's aggressions, the skin's natural biological rhythms turn to its renewal activities. At the same time, Noctosôme...with its unique time-released Niosôme System Technology:

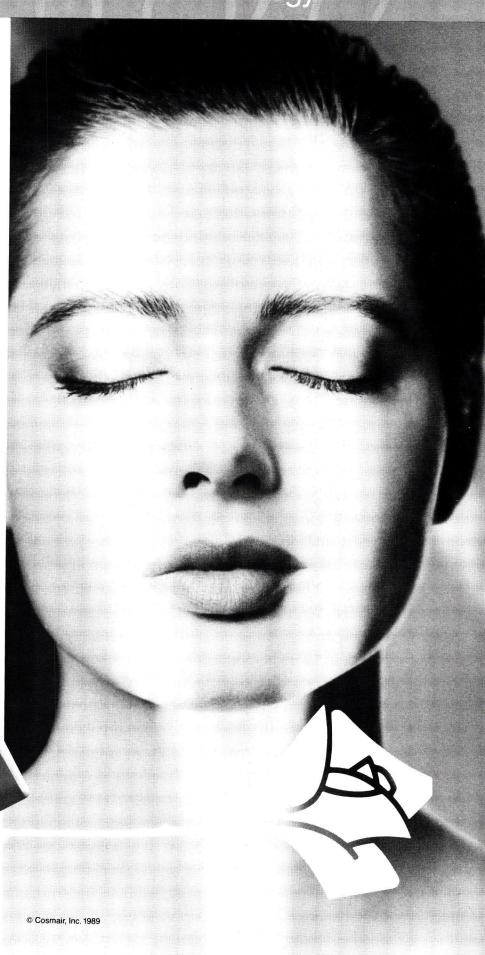
- provides for the accumulation of a precious nightly reservoir of "Niosôme" microspheres containing specific elements
- allows accurate, targeted and gradual transport of its special ingredients in this time-released fashion to surface laws of the skin
- unlike traditional night time formulations...combines the qualities of an extraordinary texture that is both light and luxurious in its feel

The result...a definite beauty action every night...fresher, clearer, more beautifullooking skin every morning.

NOCTOSÔME RENEWAL NIGHT ATMENT...Isn't it comforting to know t while your body takes care of you the inside, Lancôme takes care of you on the outside?

NOCTOSÔME SYSTÈME RÉNOVATEUR DE NUIT Renewal Night Treatment LANCÔME

LANCÔMI

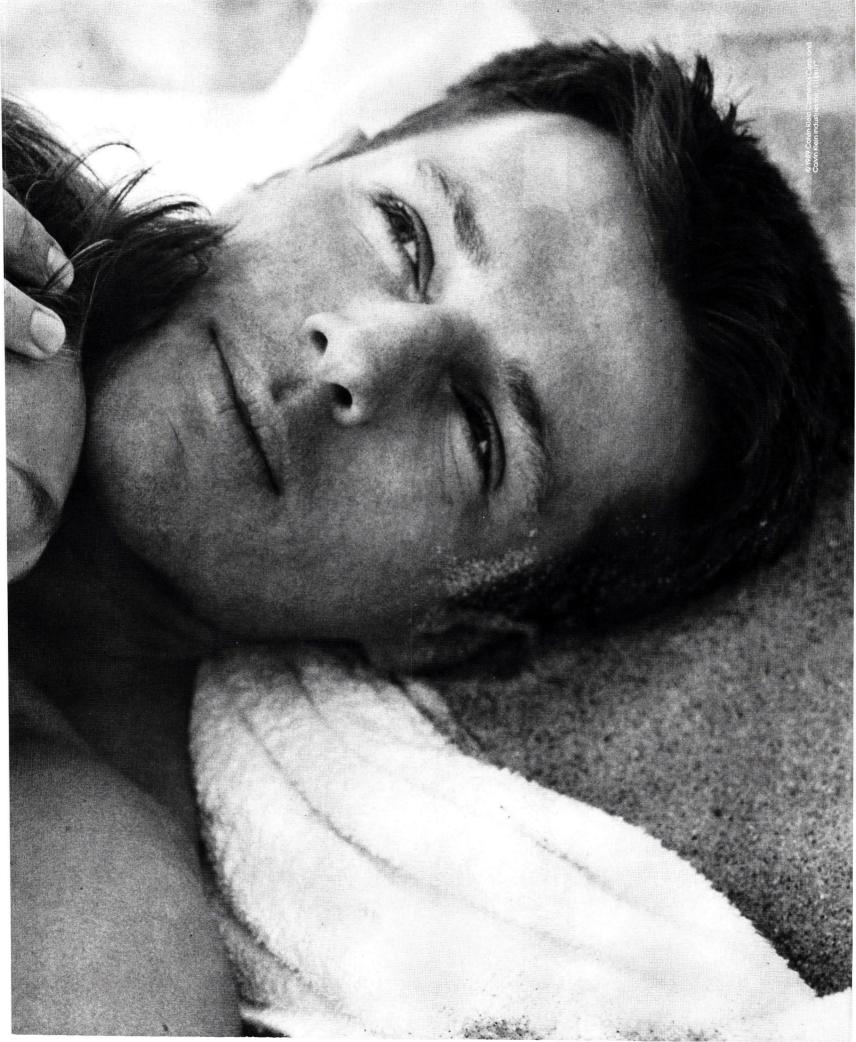


FOR MEN



Calvin Klein

COLOGNE





**HOUSE & GARDEN** OCTOBER 1989

Volume 161, Number 10



**COVER** Stephen Sills drew on a muted palette for a sophisticated New York interior. Page 224. Photograph by Michael Mundy.

**Contributors Notes 36** Notes New and Noteworthy 53 Architecture by Michael Sorkin 62 People by William P. Rayner 72 Design by Mac Griswold 80 Dealer's Eye by Margot Guralnick 96 Food by Martin Filler 100 Gardening by Mary Cantwell 108 Travel by Liz Logan 118 **HG Guide: New York** Decorators' Secret Sources 128 Editor's Page by Nancy Novogrod 153 Salesroom by Stuart Greenspan 244 Resources Where to Find It 253



a friend's family treasures for a grand riverside apartment.

Playing for Keeps The art of the eighties is the focus of a gallery-like loft. By Jerry Saltz 162

SoHo Salon Adman Peter Arnell and writer Sara Nolan make a montage of their lives. By Martin Filler 170

Peter the Great At the tender age of forty, architect Peter Marino has conquered the New York decorating establishment. By Charles Gandee 174

Camping Out Screenwriter Michael O'Donoghue and musician Cheryl Hardwick take their sly humor to a West Side town house. By Quentin Crisp 184

Climbing Mt. Manhattan New money loses its shine in the rarefied atmosphere of New York's high society. By Jane Kramer 188

Bright Light in the Big City Writer Jay McInerney has settled down, for the time being, in a Greenwich Village penthouse decorated by Alison Spear. By Charles Gandee 190

New York It is hard to tell which has been greater— New York's impact on art or art's impact on New York, writes Ingrid Sischy 196

Shakespeare in the Park Plants cited by the Bard are the cast for Central Park's newest garden. By Patti Hagan 200

Imperial Standard Reminiscences of other worlds pervade a singular domain. By Robert Felner 204

New Yorkers on New York Some boldface names talk back to society chronicler William Norwich 214

Carving out a Niche Wendy Lehman divides her time between a Fifth Avenue apartment decorated by Irvine & Fleming and a studio filled with her own art. By Rhoda Koenig 218

Earning His Stripes Fast-track decorator Stephen Sills creates a Manhattan haven for a couple on the move. By James Reginato 224

Well-Read Women The residences of three publishing executives speak volumes about their lives. By David Lida 228

House Call Upstairs from her office, a pediatrician inhabits a playful realm of her own. By Heather Smith MacIsaac 232

Model Rooms HG takes a look at three designs from the 1989 Kips Bay Decorator Show House. By Glenn Harrell 238



# How to Define an Exceptional Perfume by Jean Patou

he difference between an exceptional perfume and one that's merely expensive, lies less in the nose of the beholder than it does in pedigree.

It's what goes into a creation, after all, that distinguishes what comes out.

The same is true of thoroughbred Arabians and perfect cheese soufflés.

Nowhere is this principle more gloriously realized than in "1000" de Jean Patou.

In this scent-strip world we live in, "1000" de Jean Patou remains aloof.

Exotic. Soignée. Redolent with *rare flowers* and precious fragrant oils. Nightblooming jasmine, rose centifolia,

mysor santal and the rarest of the rare, *Osmanthus* from China. Osmanthus blooms for a short time each Spring, and it can be found at a market in Canton.

More than *seven million flowers* are picked to produce a single kilogram of the jasmine essence used in "IOOO". Little wonder this marvelous fragrance is known as the essence of extravagance.

But wait, the luxury continues! Just look at the

gold-leafed flacon. Each is filled and sealed *by band*. No two are quite the same.

The glass stoppers are ground to fit the neck of the individual bottle. (Baccarat uses a similar technique in the crafting of crystal decanters.)

The golden cord you find binding the neck is tied

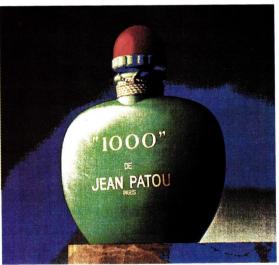
and knotted by hand. (Each knot identifies the woman who tied it —Marie's half-hitch is distinct from Jacqueline's square knot; Jacqueline's square knot bears no resemblance to Jeanine's bowline, and so on.)

"1000" de Jean Patou is a *limited edition* fragrance. The year's harvest dictates the quantity produced. And as is the case with

etchings and limited edition books, each bottle is *registered* and accompanied by a numbered card.

True, "IOOO" de Jean Patou won't find its way to every dressing table. *Elusiveness* is part of its charm. But to those who secure this exceptional fragrance, a gentle word of warning:

An introduction spells certain addiction. For "1000" de Jean Patou is one in a million.

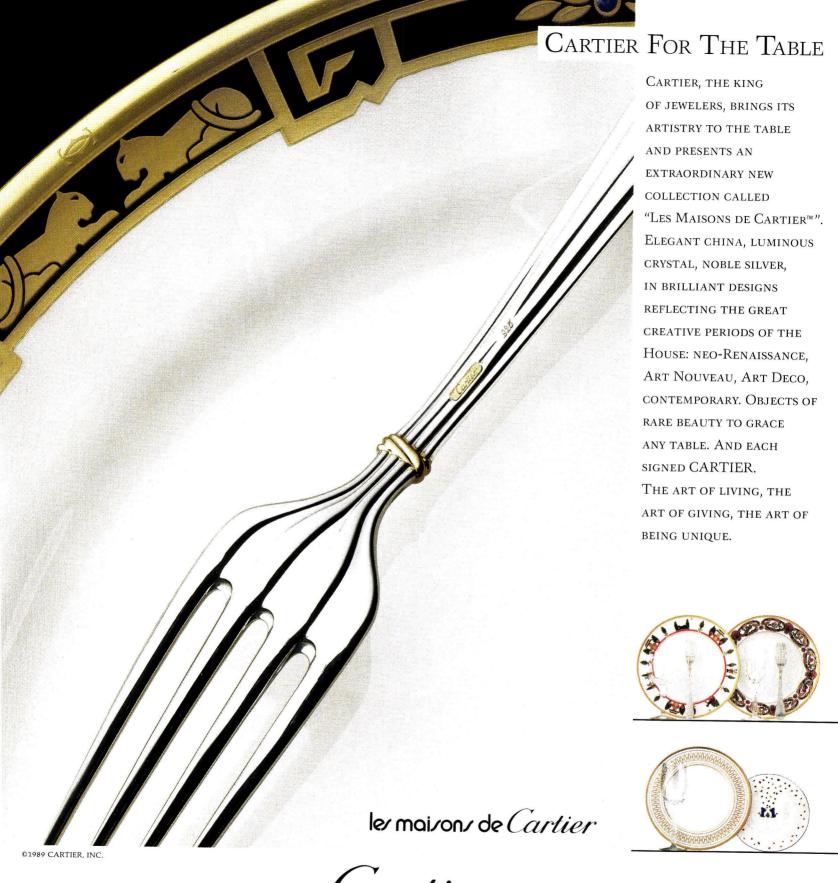


Each bottle is registered and accompanied by a numbered card

THE ESSENCE OF EXTRAVAGANCE

AT

#### **Neiman Marcus**



Cartier
THE ART OF BEING UNIQUE





# Brunschwig & Fils

75 Virginia Road, North White Plains, New York 10603 Through architects and interior designers.





Joseph Stella's The Bridge, 1920-22, left, depicting one of New York's most famous landmarks, the Brooklyn Bridge, symbolizes the effect the city has had on art. Page 196. Collection Newark Museum.

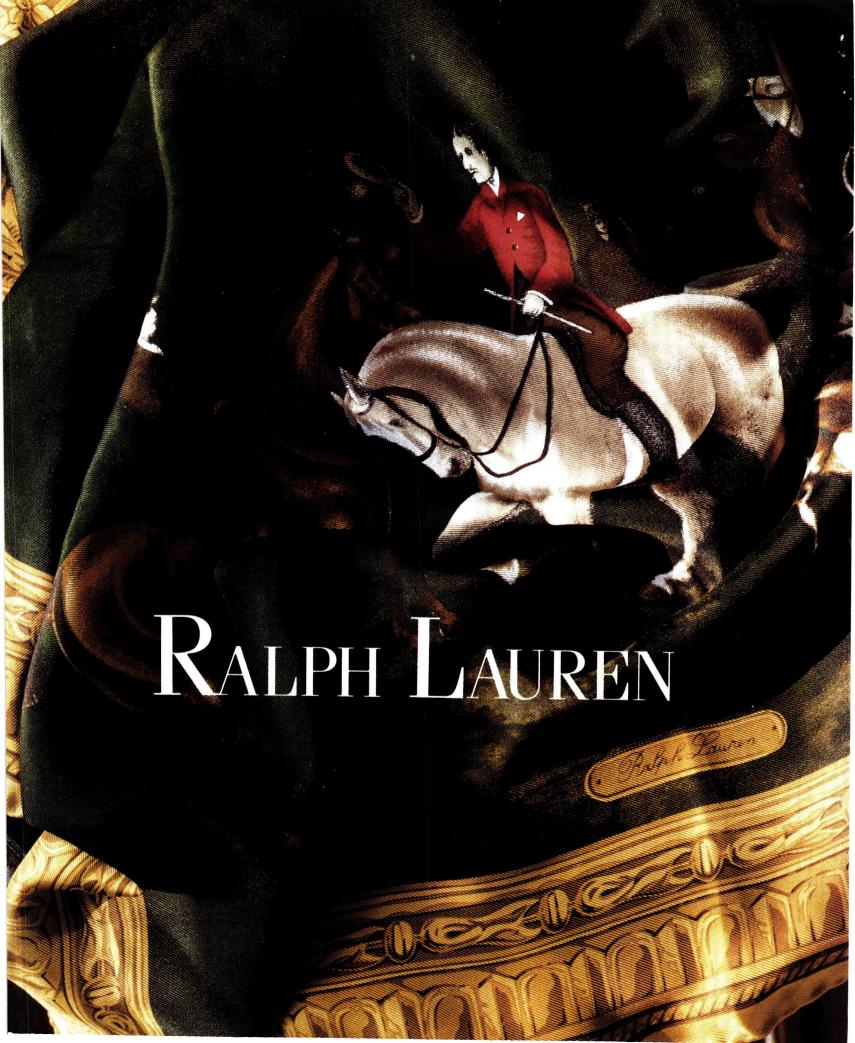


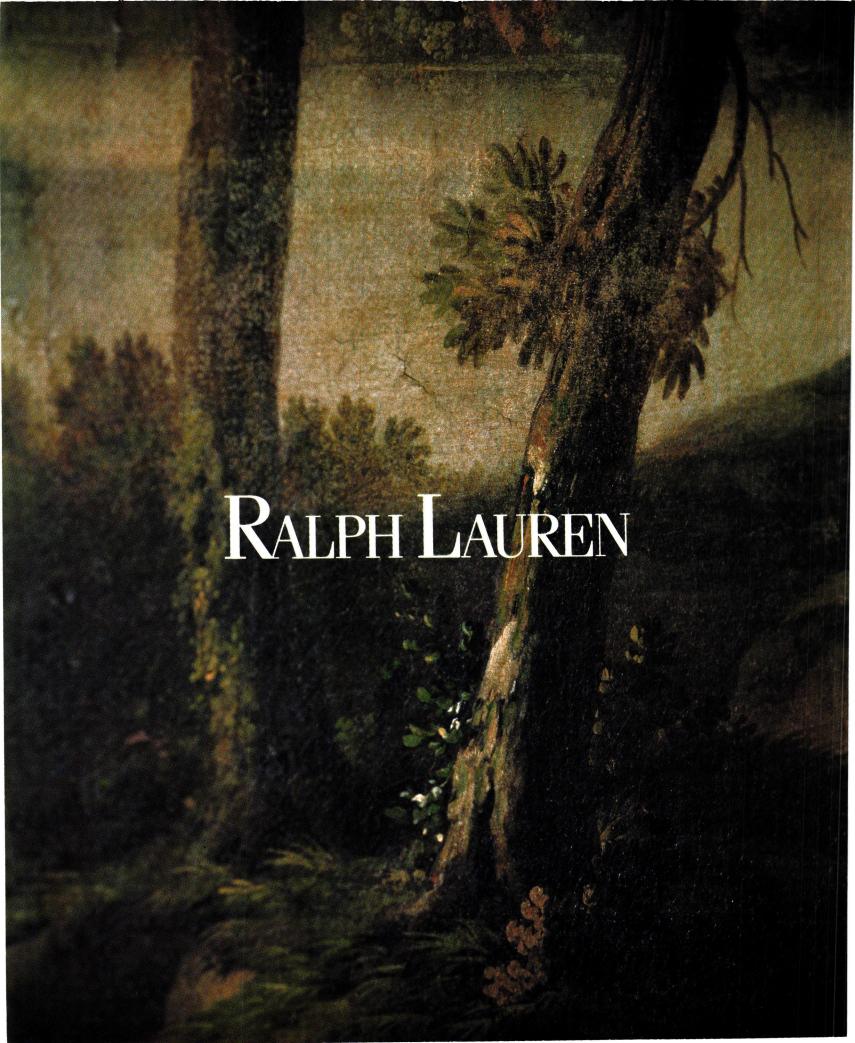
typifies the high-

style craftsmanship that has established him as one of New York's top designers. Page 174. Photograph by Monica Stevenson. Inset: Ann Jones, wife of rock musician Mick Jones, with her son Alexander on Central Park West. Page 72. Photograph by Karen Radkai.

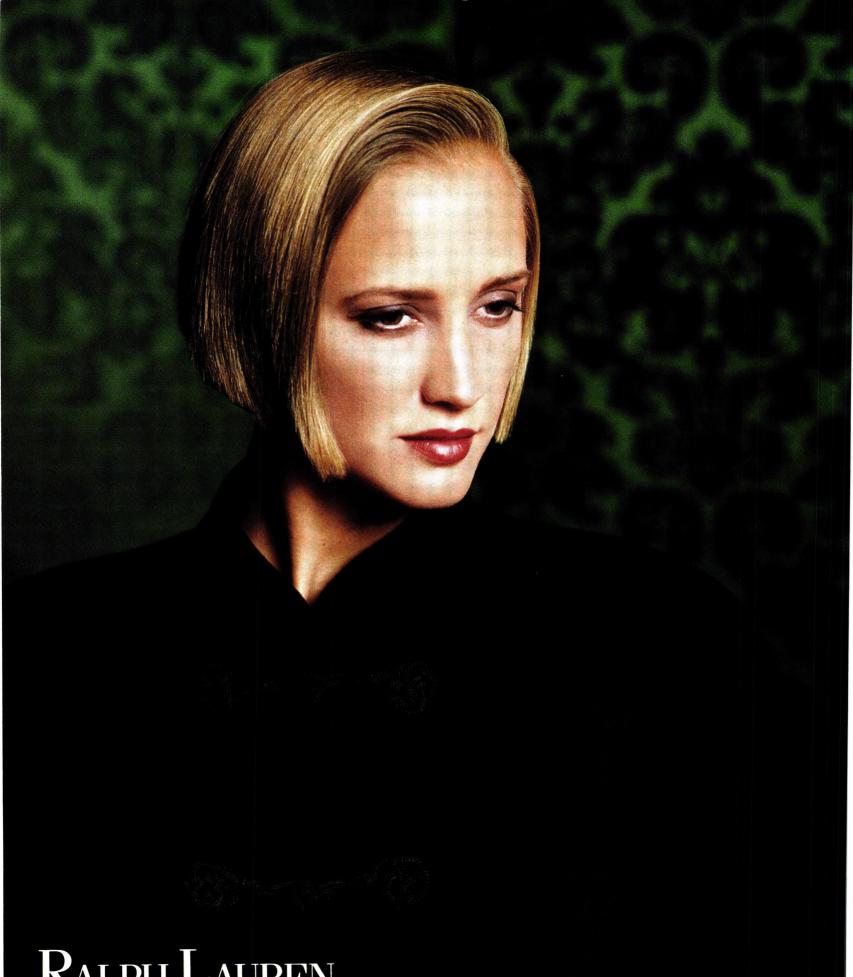


The brilliant bouquet, left, was created by florist Anita Widder, who draws inspiration from French flower paintings. Page 80. Photograph by George Lange. Above: Martin Noren, co-owner of Gem Monogram, one of many best-kept-secret decorators' sources revealed in the HG Guide. Page 128. Photograph by Andrew Garn.







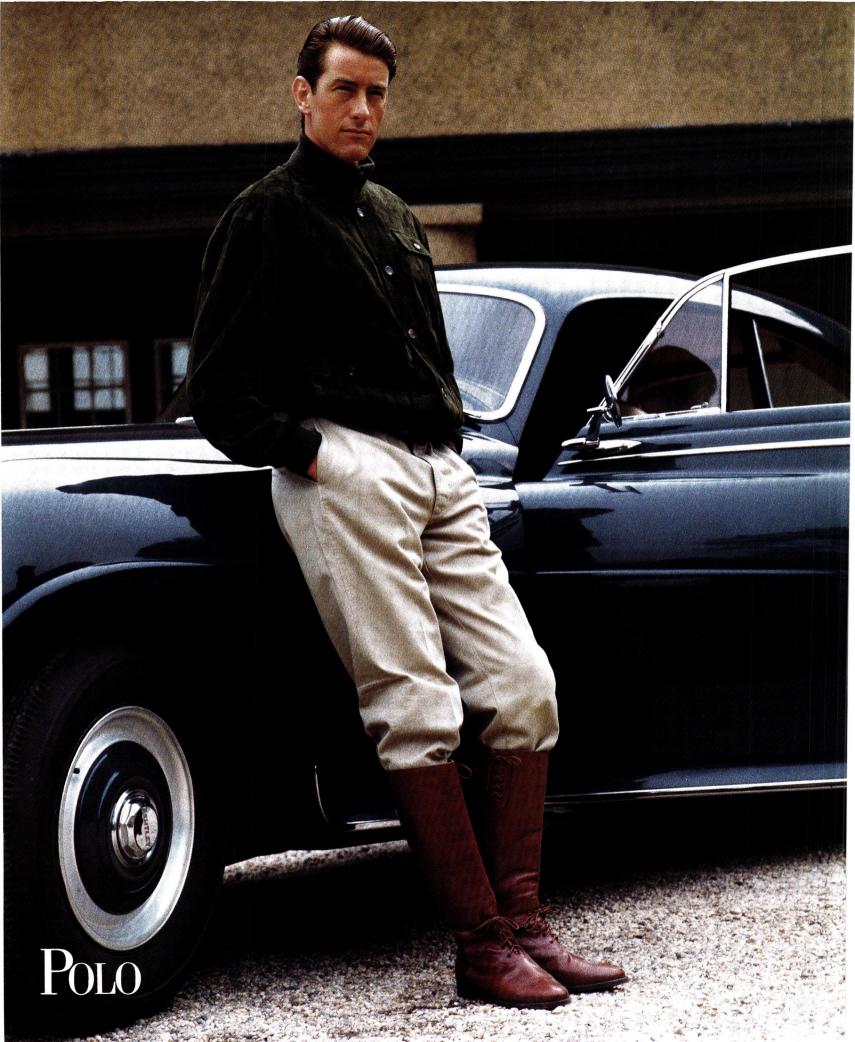


RALPH LAUREN







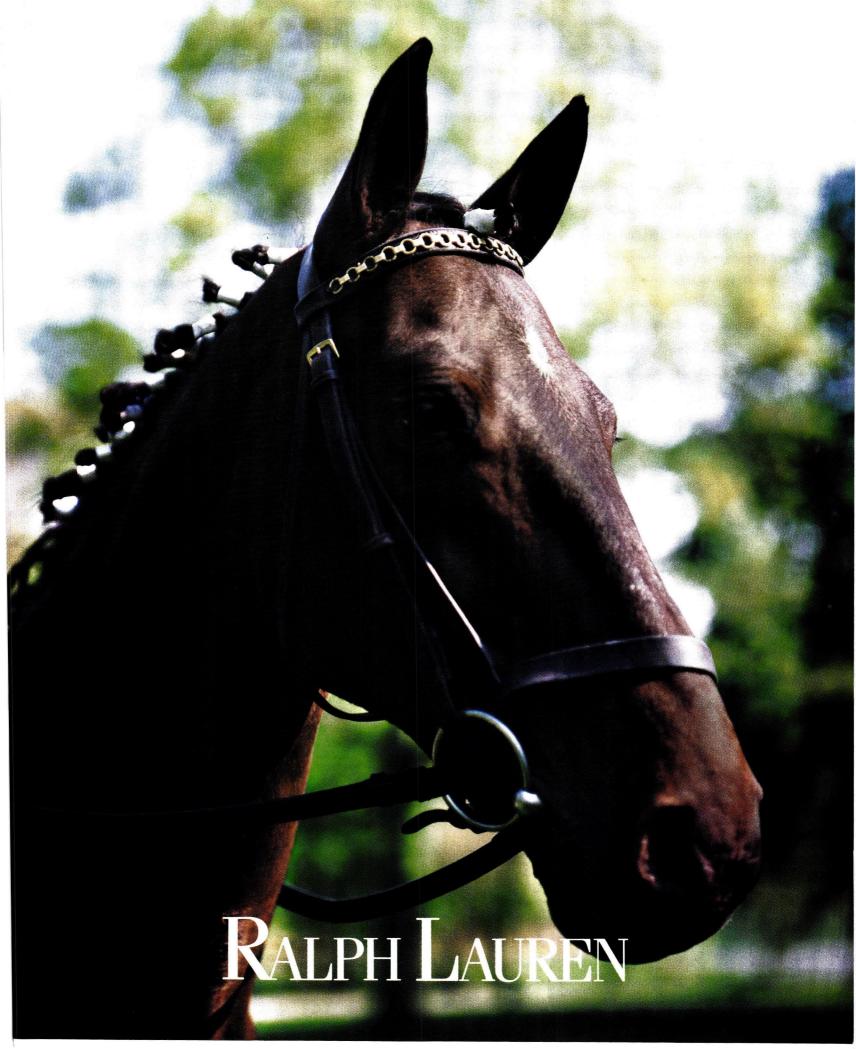














# dry skin needs more than just more moisture.

It needs extraordinary replenishment.

Introducing new Intensive Moisture Complex.
Long lasting replenishment created only for dry skin.
Dry skin is special.

Treat it that way.

With a time-release system containing microencapsulates that provides emollient-rich moisture. Releasing all day long replenishment that never feels greasy. How does dry skin respond? By feeling more supple.

More comfortable. More alive.

Which makes it look better. Younger.

# new, new, new, new dry skin formula.

Why grow old gracefully?
Fight it with new
Oil of Olay Intensive Moisture Complex.

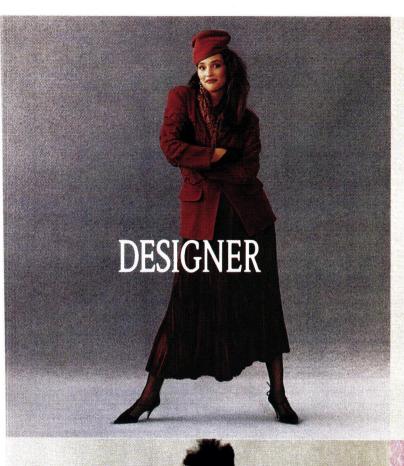


It's got temptation written all over it. As well as the words "Du Pont certified Stainmaster."

It's the new Premier Designer Collection of fine Stainmaster carpets.

And it resists stains in an irresistible fashion.

Because nearly 200 of the plushest, richest Stainmaster carpets ever, have now been created in the most alluring array of today's colors and patterns imaginable. See them at a fine carpet showroom in your neighborhood.



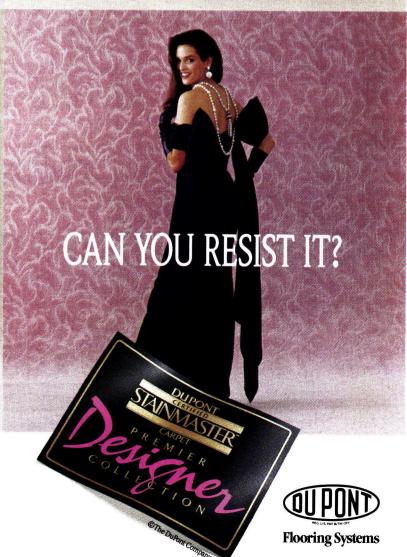




IT RESISTS STAINS.

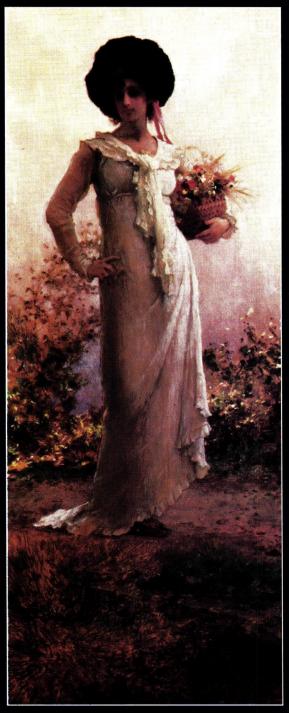
And be prepared for overpowering temptation. Because Du Pont can guarantee the carpet's resistance. But not yours.

Always remember, it's not a Stainmaster carpet if it doesn't say Du Pont.



# **PANNONIA** GALLERIES Fine Paintings

21 East 82nd St., N.Y., N.Y. 10028 (212) 628-1168



Marcus Stone (British 1840-1921) Wild Flowers one of a pair  $36^{1/2} \times 12$  inches

## **CONTRIBUTORS NOTES**

William Norwich, whose witty society caricatures have appeared in Vogue and New York magazine, has written an around-the-town column for the New York Daily News since 1985. For this issue, he questioned New Yorkers on life in the Big Apple. "It was a real education. For me the city became the manifestation of the collective mind," says Norwich. "Everyone has their reasons for being here. I live in New York because when I was growing up in Connecticut, that's where the trains went. Besides, if New York weren't New York, I wouldn't have a job."

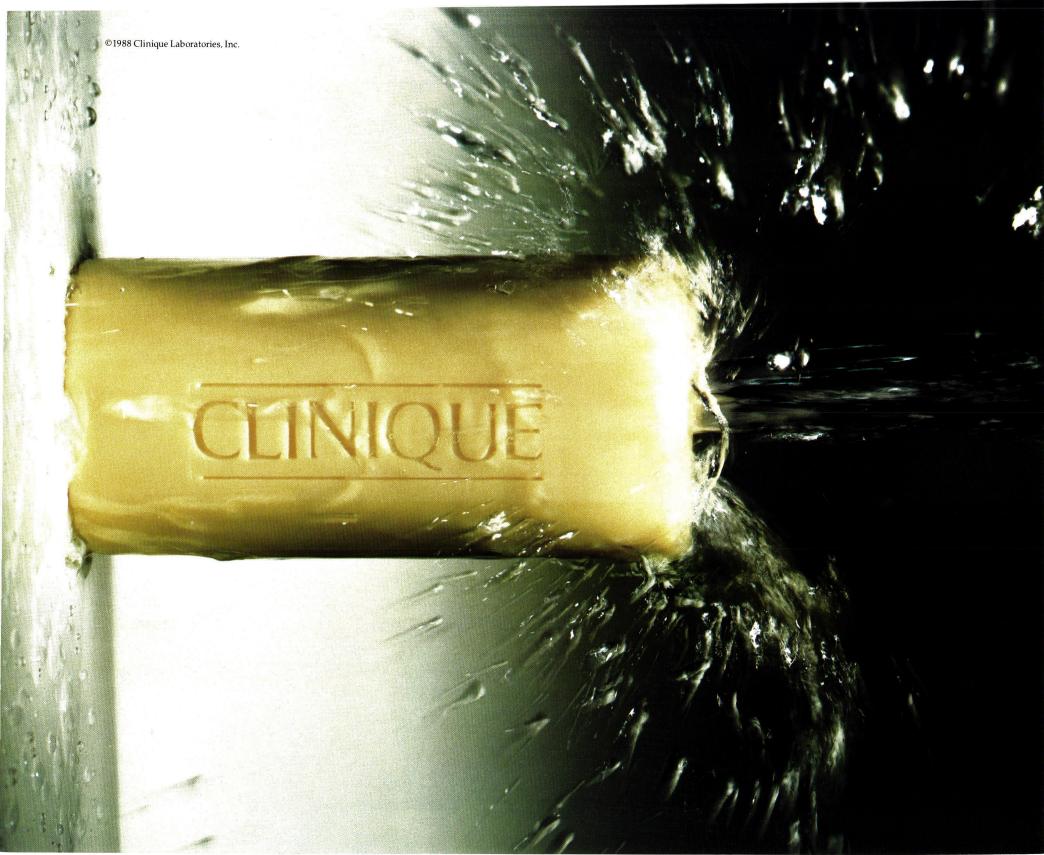




Michael Sorkin is a practicing architect and professor of architecture at New York's Cooper Union and the Southern California Institute of Architecture as well as a writer and critic for The Village Voice and other publications. Sorkin is currently designing an imaginary city of the future, which was the focus of a SoHo gallery show last February. In HG's "Architecture" column, he explores the difficult but rewarding work of Peter Eisenman, "theorizer, mystifier, mad dog."



Gael Towey joins HG as design director from Clarkson N. Potter where as creative director she worked on a series of highly successful style books. "In magazines you have to be very economical," says Towey. "The pictures have to be edited down to the absolute best and still tell a convincing story in a small space. To me it's the evidence of real life that makes a room come alive on the page. I love photography-I travel by light box."



## From Architecture to Object

MASTERWORKS OF THE AMERICAN ARTS & CRAFTS MOVEMENT



Detail, Greene & Greene Sideboard Blacker House, Pasadena, California, 1907–09

October 7 – November 18

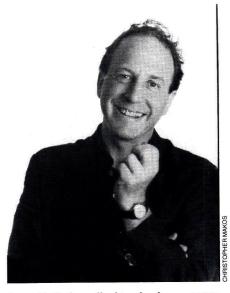


21 East 70th Street New York, New York 10021 212 535-8810

### **CONTRIBUTORS NOTES**

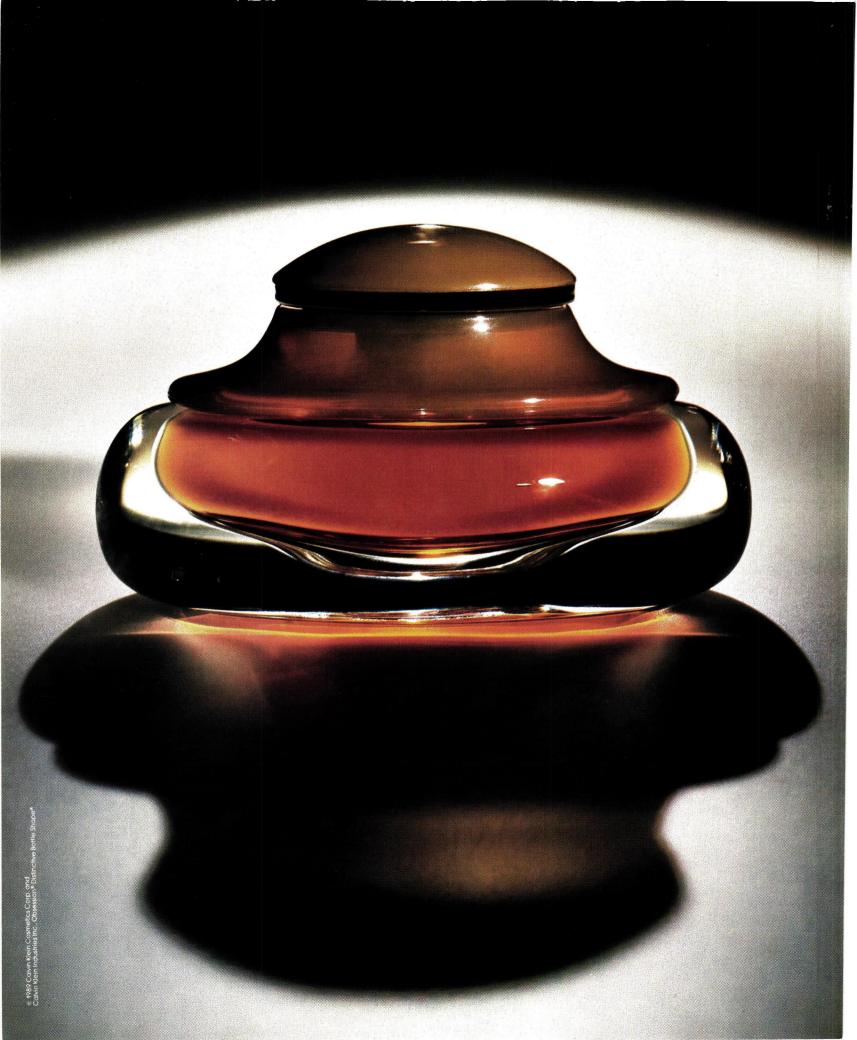


Carolyn Englefield, who produced this month's feature on the Kips Bay Decorator Show House, comes to HG as a decorating editor after six years at *House Beautiful*. "When I go scouting, I always look for something very personal, something with a unique point of view. I love surprises and drama," remarks Englefield. "When I find a wonderful house, I get very passionate. I can't stop talking about it—until I find the next one."



Jerry Saltz has edited two books on contemporary art and writes a regular column for *Arts* magazine. For this month's HG, he explores the art-filled loft of collectors Michael and B. Z. Schwartz. "I love being in other people's houses and pretending I live in them," Saltz says. "I immediately possess a place upon entering. It may come from growing up in Oak Park, Illinois, where there are two dozen Frank Lloyd Wright houses."

# Le Brun Toile Design: Tonin MacCallum ASID ATLANTA Travis-Irvin BOSTON Shecter-Martin CHICAGO/TROY, MI Rozmattin GLEVELAND/MINNEAPOLIS Rozmattin at Baker, Knapp & Tubbs DALLAS/HOUSTON John Edward Hughes DENVER JEH/Denver LOS ANGELES/SAN FRANCISCO Kneedler-Fauchere DANIA Bill Nessen PHILADELPHIA Croce, inc. PORTLAND/SEATTLE Wayne Martin TORONTO Primavera

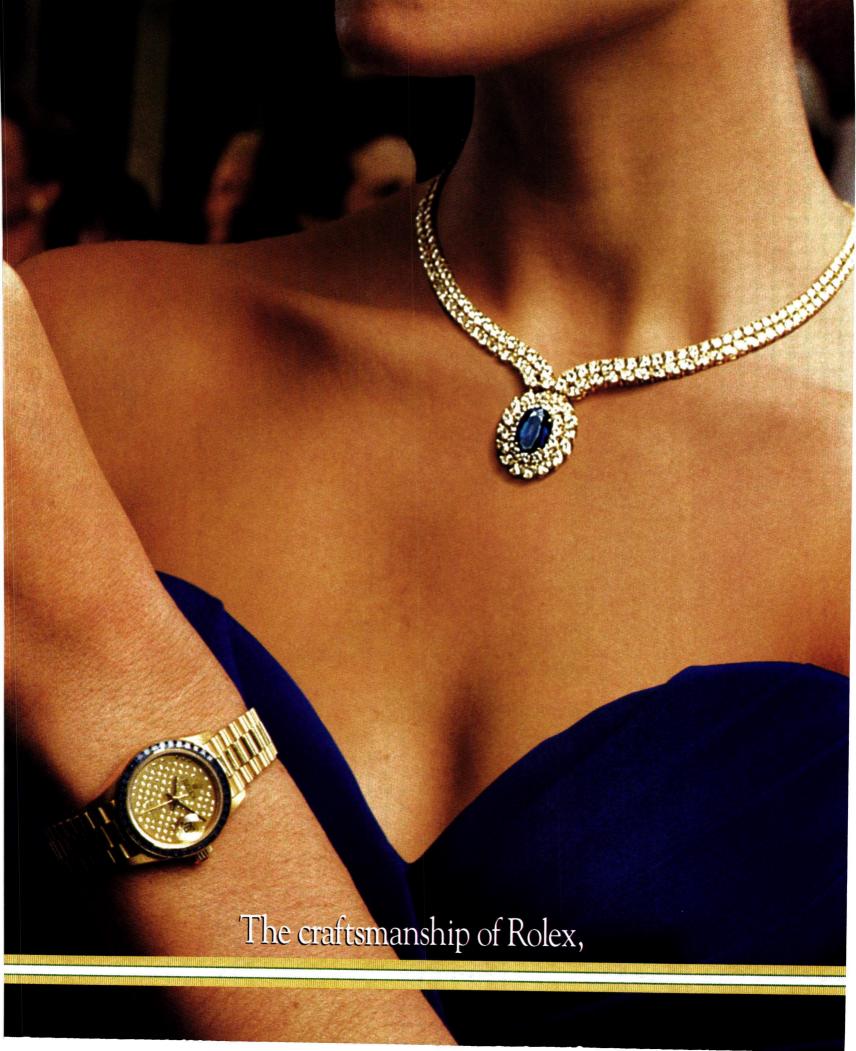


# OBSESSION!

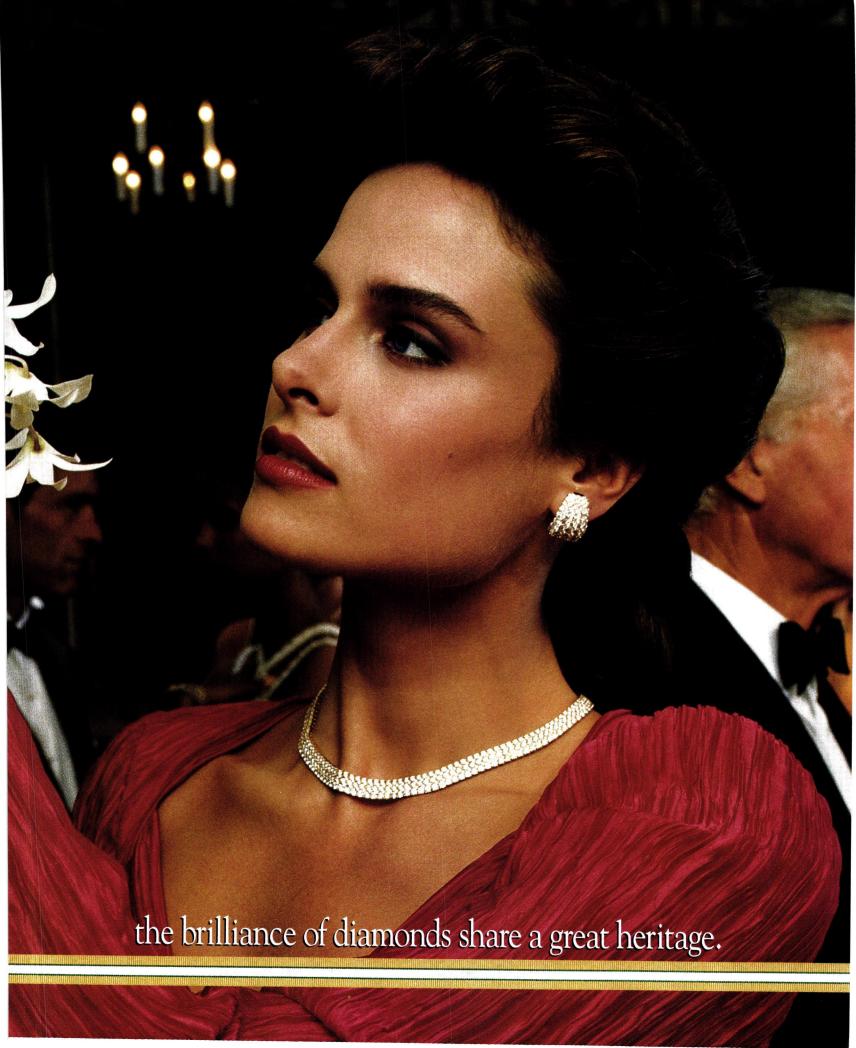
Calvin Klein

PERFUME

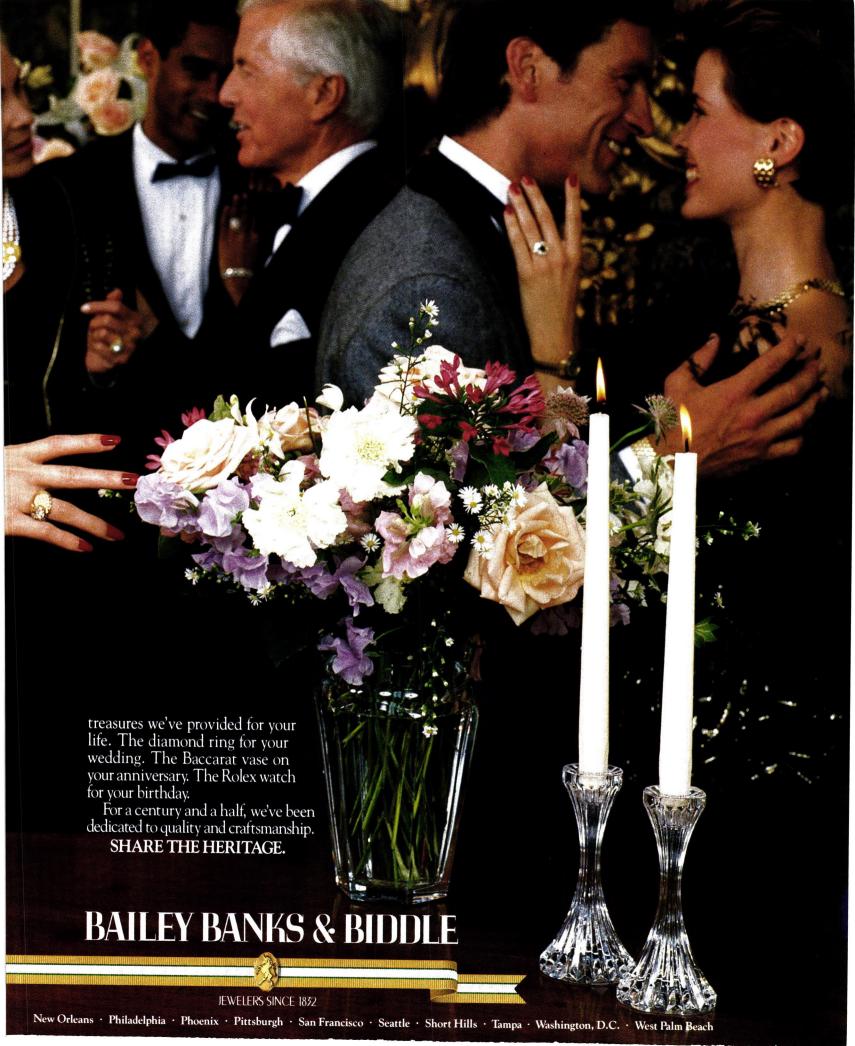








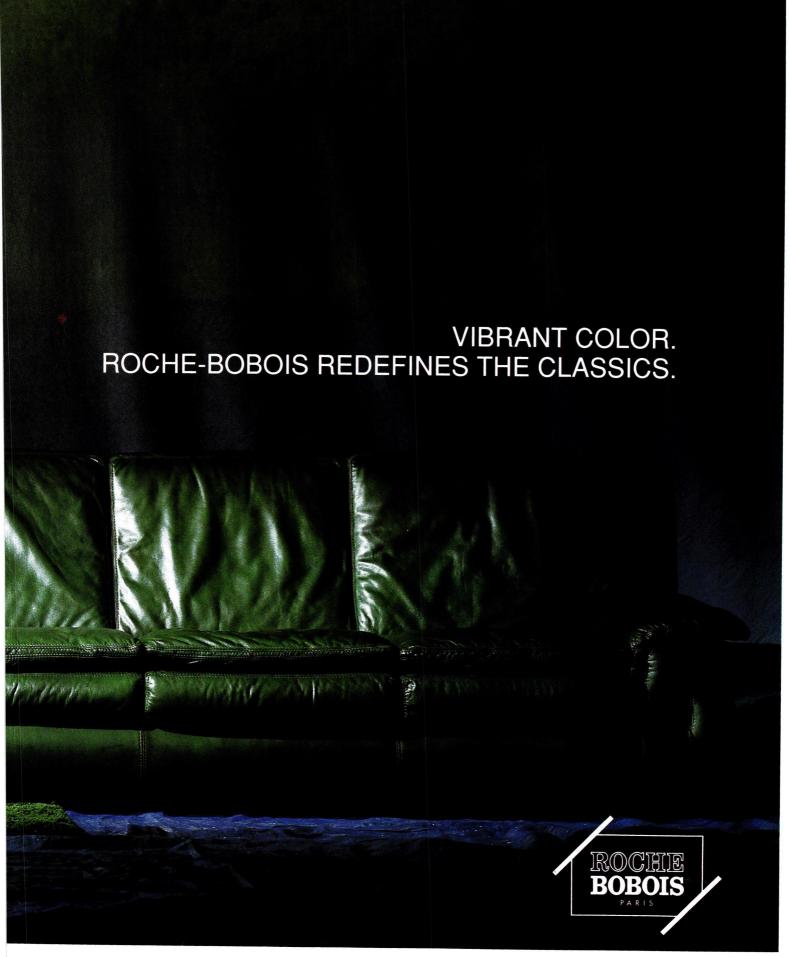






THROUGH OUR EXCLUSIVE STORES AND THROUGH THE TRADE IN THE USA AND CANADA.

NEW YORK • ATLANTA • BEVERLY HILLS • BIRMINGHAM, MI • BOSTON • CHICAGO • COLUMBUS, OH • DENVER • HARTFORD/CANTON • HOUSTON • LA JOLLA • MIAMI • MINNEAPOLIS • MONTREAL • PALM BEA







#### **HINTS FROM HAMPTON**

A sage of his trade, decorator Mark
Hampton shares the secrets of his
experience in a new Condé
Nast Book (left)
published by
Random House.
With watercolors
by the author,
Mark Hampton on
Decorating delves into
the details, in such
chapters as "Beds and
Bedposts," as well as the

history of decoration.

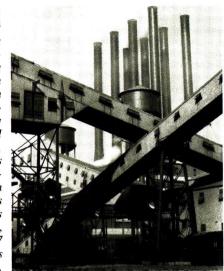


### DINNER AT TIFFANY'S

The dazzling fêtes
(left) that are the staple
of gossip columns
come to technicolor life
in Tiffany Parties by
John Loring, out
this November from
Doubleday. Also debuting,
a new fragrance—
Tiffany for Men.

### PLATINUM IMAGES

The exhibition "The New Vision: Photography Between the World Wars," from the collection donated to the Metropolitan Museum by John C. Waddell and Ford Motor Co., returns to the roots of Modernist photography with such important works as Charles Sheeler's Crisscross Conveyors, Ford Plant, 1927 (right) and others (Sept. 23-Dec. 31).



# NOTES

Edited by Heather Smith MacIsaac

### **GOTHAM GATEWAY**

A wind sock and a whirligig are two of the unexpected ornamental objects featured in R. M. Fischer's Rector Gate. The 45-foot steel, granite, and bronze sculpture (right) is located at the intersection of Rector Place and the Esplanade in Battery Park City. Fischer has already won an award from the New York City Art Commission for his witty and urbane piece.



### PRETTY IN PAINT

Catherine Roseberry and Rob Womack chose the musical term "coloratura," meaning elaborate embellishment, for their work in art furniture. Pieces are painted "according to the inspiration from the furniture's period, form, or idiosyncrasies." Rockefeller Center seemed like just the right subject for a console (above), of late 1940s vintage, \$5,500. Coloratura, Richmond (804) 358-0022.



The first French Designer
Showhouse, benefiting
the American Hospital of
Paris, opens in New
York (Oct. 19–Nov. 19)
and features rooms by
decorators such as François
Catroux and Jacques
Grange. House façade
(right) by Patrick Naggar.
At 123 East 80th Street.

#### **TIN TYPES**

These one-of-a-kind tole wastebaskets (right) are cut and pieced together by hand. Their tin bodies are painted inside and out, including trompe l'oeil swags, tassels, and trelliswork, or they can be made to order in a pattern taken from your favorite swatch or book. Wastebaskets, from \$190, are priced according to the detailing. At Portmerion, NYC (212) 371-3031.







### THE SUN QUEEN

Claude-Noëlle Toly (left) combs southern France twice a year in search of antique furniture and pottery as well as contemporary ceramics for Le Fanion, her treasure chest of a shop at 299 West 4th Street, NYC; (212) 463-8760.



### **BRIGHT IDEAS**

The Wall Sconce (left), by David Johnson, \$1,100, gives new dimension to "Illumination," the first in a series of three successive shows devoted to lighting, furniture, and tabletop objects. From September 21, at Archetype Gallery, 411 East 9th Street, NYC.



### STEUBEN SPARKLE

Working with Christopher Hacker, Steuben's director of design, architect Franklin Salasky of Bentley LaRosa Salasky, Design gives a modern polish to the Fifth Avenue store's classic interior of glass, mahogany, and stainless steel (above). Steuben glass created for the 1939 New York World's Fair, on view (Sept. 27-Oct. 28). Fifth Avenue at 56th Street.



### **LEAFING OUT**

Adorned with pressed leaves collected in Central Park. notecards (above and below) from Zasoya come plain or embossed with Season's Greetings in boxes of ten, \$30. Call (800) 552-3362. in New York (212) 532-5551.



### SILK **EMBRACE**

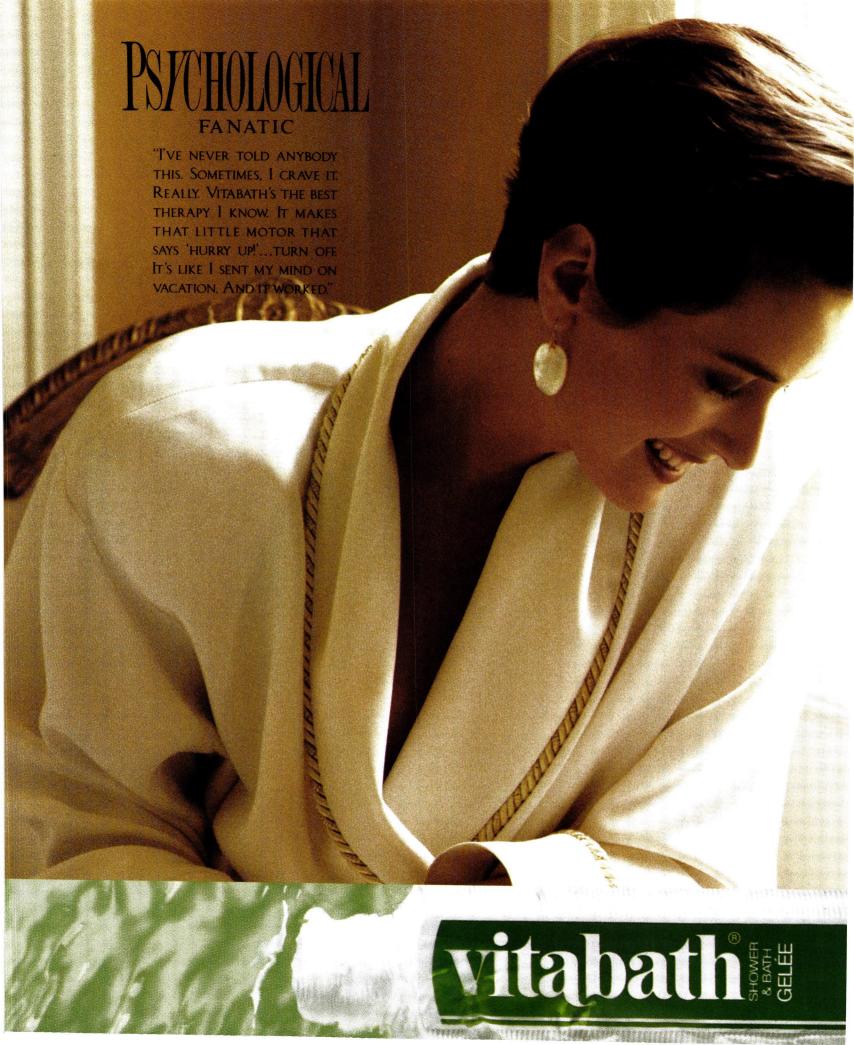
Silk charmeuse in pale rose, celery, or baby blue encases layers of silk floss in new lap blankets (left), the ultimate in light, luxurious, and sneeze-free warmth, from Cocoon. Also in navy, hunter green, and burgundy, \$575-\$650, at Bergdorf Goodman and E. Braun, NYC.

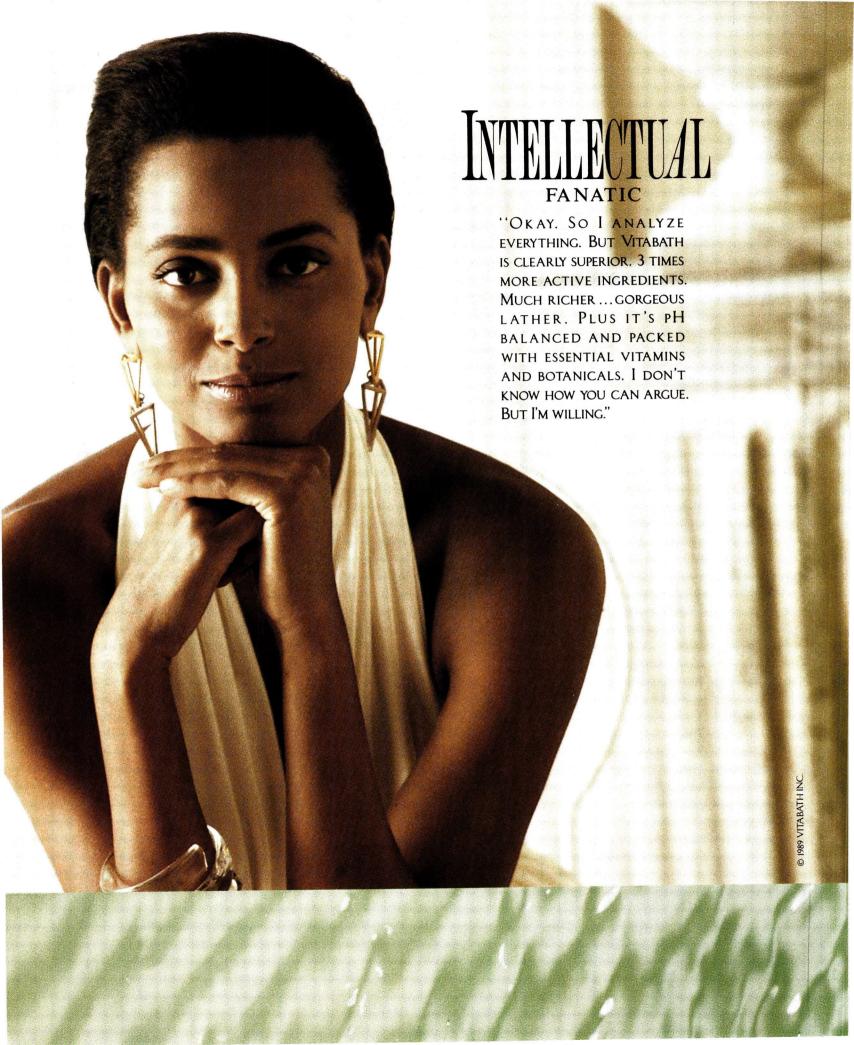
55





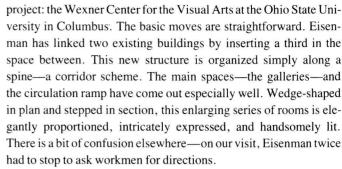












Although hyped as wild and disturbing, the building turns out to be well behaved, agreeable, and not at all threatening. There are the



An ingenious system of paneled sliding screens, left and far left, allows the loft to be subdivided into a number of flexible spaces. Corbusier dining table from Atelier International.



In a New York loft by Peter Eisenman and Faruk Yorgancioglu, left, classic modern furniture by Mies van der Rohe (from Knoll International). Thonet, and Rietveld emphasize the architects' strong debt to modern design history. Details see Resources.

modern design history. Details see Resources.

sharing vocabulary, materials, dimensions, forms, and uses. The occasional, much-publicized anomalies—the hanging columns, holes in the floor, staircases to nowhere—seemed willful eccentricities rather than crucial workings-through.

In the early eighties something changed. Although the houses were aggressively non-site-specific, Eisenman was forced to confront a variety of preexisting meanings when he began to undertake projects with strong geographic or historic contexts. His linguistic investigations also led him to Deconstruction, the French-bred school of criticism that reads works not as unitary structures but as skeins of differences, ironically rife with ambiguities. Eisenman abandoned self-containment for a more open style. The hermetic Euclidean atmosphere began to mingle with relic textures and traces, allusions and differences, the imprints of memory's grit.

This reinvigorated Eisenman has now completed his first major

# Eisenman is able to take a spare range of elements and make them dance

expected skewings and shearings and the occasional stalactite column, but these are ornamental rather than confrontational, never impinging on use. Indeed, the most dramatic collision is completely suppressed. In twisting the geometry of his building in relation to the existing structures, Eisenman shaves a corner off one of the old ones. But the wound is camouflaged: a new wall constructed along the line of the shear seamlessly blends with the old, obliterating any evidence of the transformation.

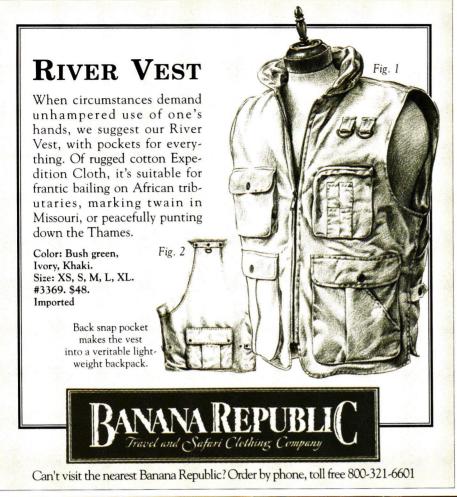
Frederick Law Olmsted, planning the OSU campus in the early twentieth century, marked it off from the adjacent city by skewing its gridiron 12.25 degrees. The forced collision between the grids of town and gown became Eisenman's primary organizing device, a twisted tartan that recurs throughout the building and grounds. The grids are everywhere, emerging as structural elements, as windows, as dark gray stripes skidding across light gray carpet, as cuts in walls or indentations in ceilings, as a bosque. It's the old functionalism of the abstract in which one authority guides every creative move. Eisenman would probably insist that his grids are antifunctional, but they're antifunctional in the old-fashioned way: they're a system of decoration.

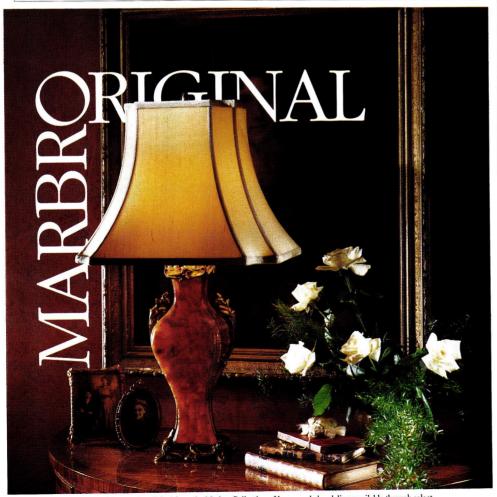
The Wexner Center's bid for attention—its lunge at originality—comes from what seems to have become Eisenman's main preoccupation: the invention of a fresh method for producing iconographic architecture. At Columbus, Eisenman's ubiquitous gridding has

# clarence house

211 EAST 58 STREET NEW YORK THROUGH DECORATORS AND FINE STORES







Artistry in alabaster. An original from the Marbro Collection of lamps and chandeliers available through select showrooms. For your catalog, send \$6.00 to Marbro, Dept. # 898, 1625 S. Los Angeles Street, Los Angeles, CA 90015.

### NOTES

become representational rather than abstract. And it's joined to the resurfacing of certain historical elements, reconstituted ghosts that float selectively into view.

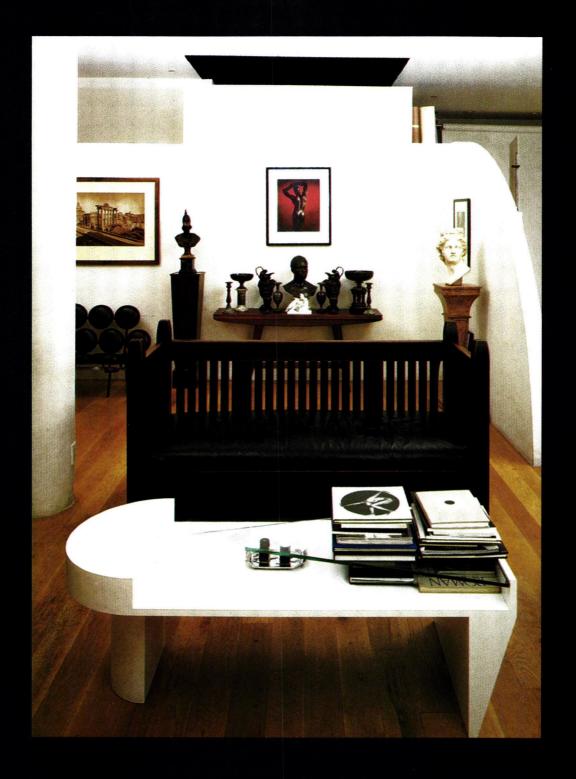
Iconographically, the grid represents discipline and control, the "rational," Thomas Jefferson's project to mark the nation into squares, the trace of the surveyor's lay line. At root, though, the device is simply formal, Eisenman's signature, like a Laura Ashley floral pattern or a Miesian curtain wall. And Eisenman has writ a grid so gigantic it makes Sol LeWitt's largest look like the morning

### Eisenman had to stop and ask for directions in his own building

crossword puzzle. Wexner's centerpiece is an inclined 516-foot-long white steel lattice flying above a pedestrian spine, a monster piece of sixties art.

Wexner's other striking iconographic element is a set of castlelike brick forms at the front of the building, resuscitations of an armory once on the site. Eisenman accounts for this by claiming that since the reconstructions are slightly removed from their original site, they strike a blow against historicism and simulation by their patent falsity. Never mind. It's also a way of introducing some curves and a denser materiality into the composition.

During our walk around, Peter was obviously pleased with what he saw, kvelling like a parent, rewarded with a real prize after years of hard slogging. The Wexner Center may also be a harbinger of things to come. There's a science center with a chromosomepatterned plan in the works, another project based on the Boolean cube, and an art museum done up with an ersatz oil derrick and beached boardwalks. Peter Eisenman seems to be loosening as he quickens his pace. His work, once driven to hard sparsity, grows more sensual-without sacrificing any of its private logics of complexity. And as process defers a little to product and to place, the lapsing iconoclast becomes an iconographer.



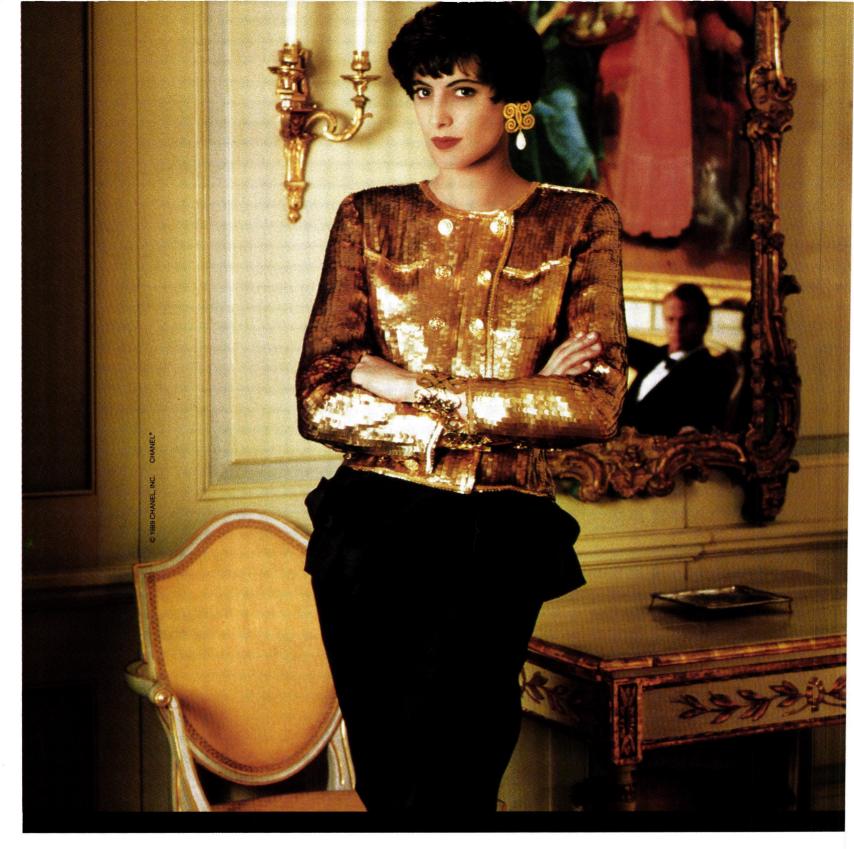
### The Estate of Robert Mapplethorpe

Sold for the Benefit of the Robert Mapplethorpe Foundation

Auction to be held Tuesday, October 31, at 10 a.m. in our galleries at 502 Park Avenue, New York, NY 10022. Viewing begins October 26. For further information contact Nancy McClelland (212/546-1086). For catalogues telephone Christie's Publications at 718/784-1480.

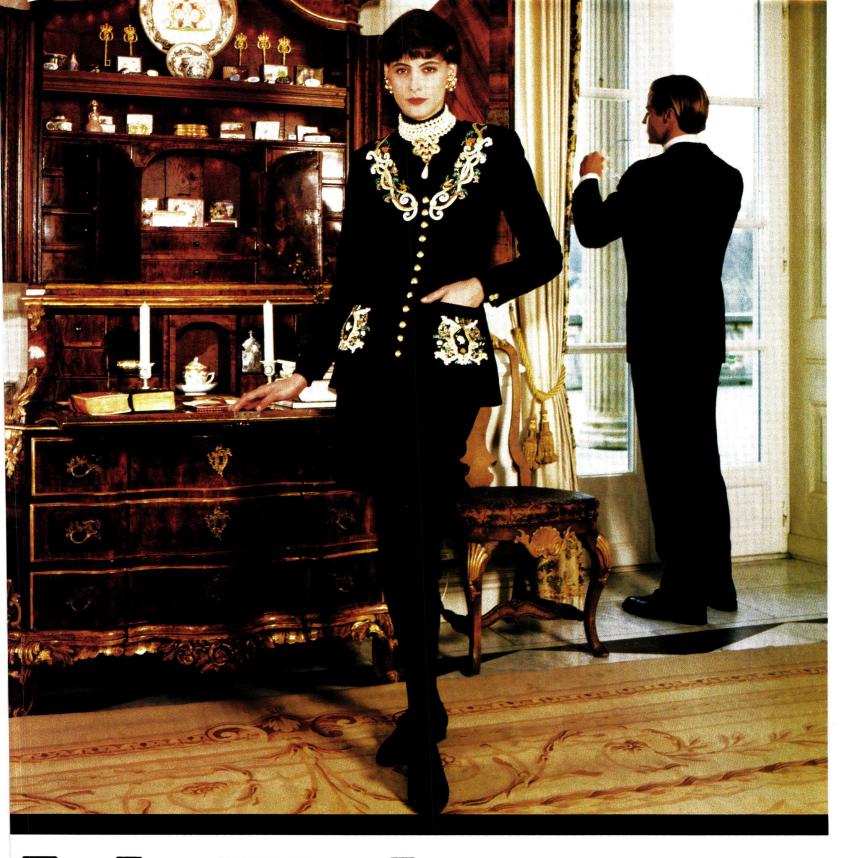
An interior view of Robert Mapplethorpe's Manhattan loft, the contents of which will be sold October 31, 1989.





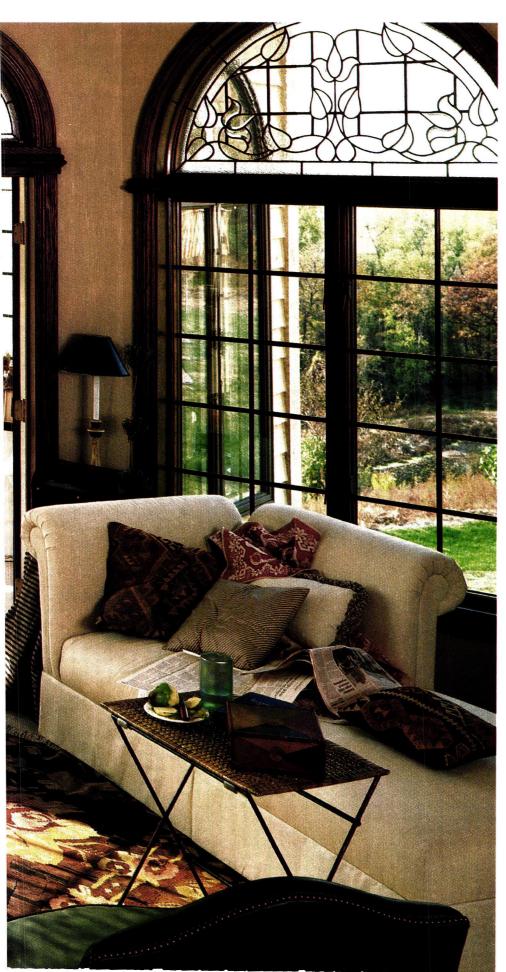
CHA

CHANEL BOUTIQUES: NEW YORK, BEVERLY HILLS, CHICAGO,



Maybe It Isn't The Rainy Days You Should Be Saving For.





It's the sunny days that give you your money's worth.

They're the kind of days you long for on the weekends. The ones that not only fill your home with light, but with warmth you'll no doubt remember long after the sun goes down.

At Andersen, we make windows and patio doors that have been bringing warmth into homes for over eighty-five years.

We can do the same for yours.

Just see your Andersen® window dealer listed in the Yellow Pages, return the coupon, or call us at 1-800-255-2550 today.

Why put it off till a rainy day?

Come home to quality.

Come home to Andersen.



Send me free literature.

I plan to  $\square$  build  $\square$  remodel  $\square$  replace.

Name			003-1089
Address			
City		State	
Zip	Phone		

Send to Andersen Corp., Box 12, Bayport, MN 55003

Leaded glass not offered by Andersen. Contact Andersen Corp. for special installation instructions. 89013A 0 1989 Andersen Corp.

PEOPLE

# Foreigner Affair

Rock star Mick Jones and his wife, Ann, achieve an offbeat domestic harmony By William P. Rayner

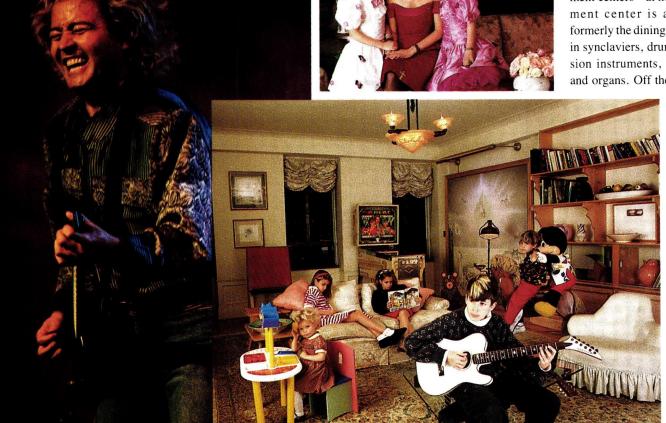
nn Jones lives on the Upper West Side of Manhattan and has a problem. She has five children and can't find room in her apartment for a sixth. If her approach to family planning is geared to available space, it is not because she lacks other options. Mrs. Jones, who is married to Mick Jones, the lead guitarist and songwriter for his rock group, Foreigner, has more than enough resources to pursue her own quite original take on motherhood. But then Ann's originality in this role is only one reflection of a distinctive personal logic that makes sense for her entire way of life. It has enabled her to adapt the old-fashioned ideal of a large family to the thoroughly modern schedule of a husband whose work revolves around nomadic international concert tours and all-night recording sessions.

Ann herself was one of five children, as was her Scottish mother, which may explain why she enjoys having a large brood. The wanderlust she shares with Mick was instilled in her by her father, an eye surgeon who practiced in England but periodically took Ann, her sister, and their three brothers to Australia and New Zealand "to give us choices that would not be so predictable as those at home." Her mother died when Ann was eleven, and from that time on the children were brought up solely by their father, who has remained, she says, "the guiding influence on the rest of our lives." (All her brothers went into medicine; Ann and her sister chose to study optometry and, later, art.) It is probable that Ann's father's nonchalance about financial matters accounts for her casual outlook toward possessions. She is the sort of blithe spirit who doesn't fret about being taken and she has a smile that acts as a protective charm. That smile, which comes on like a tropical sunrise, is the first thing everybody observes about her, even before they notice her mane of blond hair, the brown eyes that radiate humor, and the upper-class English voice that uses laughter as a part of speech.

Ann and Mick met in London in 1981 while she was in the midst of a divorce (he had also been married before). As she recalls, "The last thing I needed in my life was a rock musician"—or so she thought. But Mick was not just some talented cockney who could wrestle down a synthesizer. He had lived in France for eight years first playing in Sylvie Vartan's band and later joining her then-husband Johnny Halliday's group—and he knew the best French vintages, read Flaubert, and could prepare a vol-au-vent for eight.

> Today Mick and Ann's apartment accommodates the duality of professional and family life. To balance this complex equation, Ann has created two "amusement centers" at home. Mick's amusement center is a paneled studio, formerly the dining room, with the latest in synclaviers, drum machines, percussion instruments, and electric guitars and organs. Off the kitchen is the chil-





Mick Jones, far left, founder and lead guitarist of the rock group Foreigner, shifts into fifth gear. Above left: Ann lones with the twins, Samantha and Charlotte. Left: In the jukebox- and pinballequipped playroom, from left, Annabelle, the twins, Mark, and Alexander.





dren's amusement center, with a jukebox, a pinball machine, a CD player, television sets, and a tape storage cabinet custom-made by David Linley, Princess Margaret's son. There is also a mannequin wearing a dress of thin links of chain metal designed for their friend Madonna, which Mick bought Ann on an impulse. As she says, "At least Madonna was not into hair shirts at the time."

Ann has also gerrymandered space to give each child an individ-

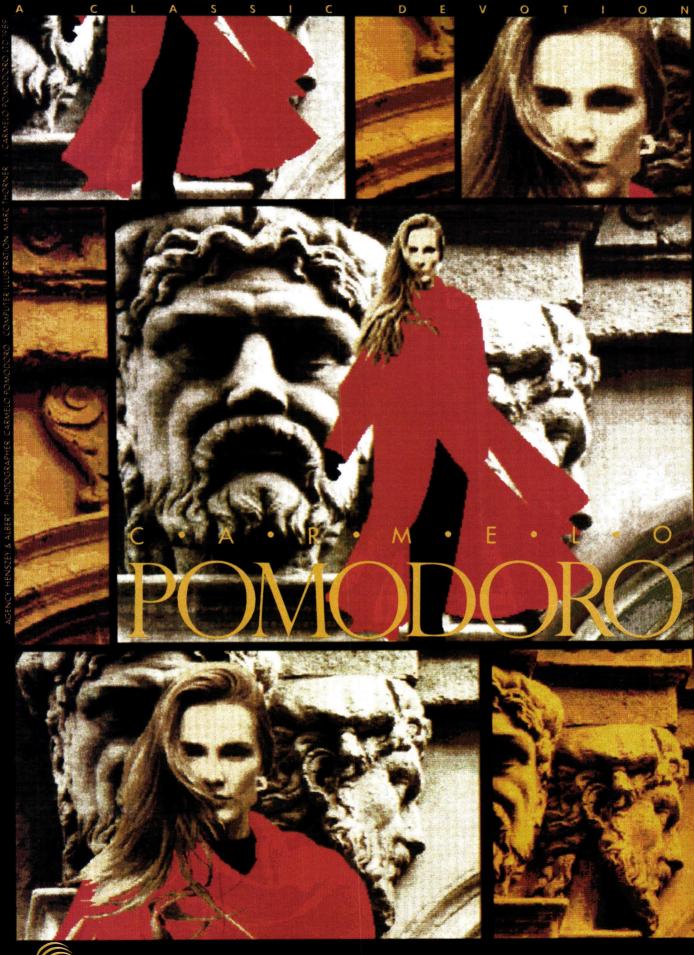
ual habitat. The twins, Charlotte and Samantha, age eleven, share a room divided by a Gothic-inspired pink and lilac partition that looks straight out of Grimm's Fairy Tales. The partition separates their sleigh beds and differing interests (Samantha loves horses and Charlotte goes for Barbie dolls), but it has a door that can be opened for a chat or exchange of books. The room of Alexander, five, and Annabelle, two, is also partitioned, though here the divider is an eight-panel folding screen Ann decorated with paintings of Naughty and Big Ears, characters from an English storybook about dolls that come to life at night (in this version one

plays the guitar and the other a saxophone). Thirteen-year-old Mark, like his stepfather, Mick, loves music, so his room is crammed with high-tech stereo equipment, electric guitars, and amplifiers. Iron scaffolding supports track lighting from Mick's original stage set for Foreigner.

Ann Jones decorates as she dresses, mixing high style with thrift-shop whimsy: "I like to wear a Valentino skirt with a blouse from a punk boutique or jodhpurs with a costume from Anouska Hempel." For the drawing room and master bedroom she adopted the Art Deco style of the 1920s, but besides inlaid tables by Gallé, buffets by Majorelle, fixtures by Edgar Brandt, and chandeliers by Daum there are other finds, anonymous pieces, discovered when rummaging through the storerooms of a wrecking firm in Stamford, Connecticut. Like everything else in Ann's life, her house bears the stamp of a woman who never allows self-consciousness to inhibit high spirits or imagination.

Watching TV in the master bedroom, right. Above right: In the drawing room an Art Deco coffee table is set with a Clarice Cliff tea service.

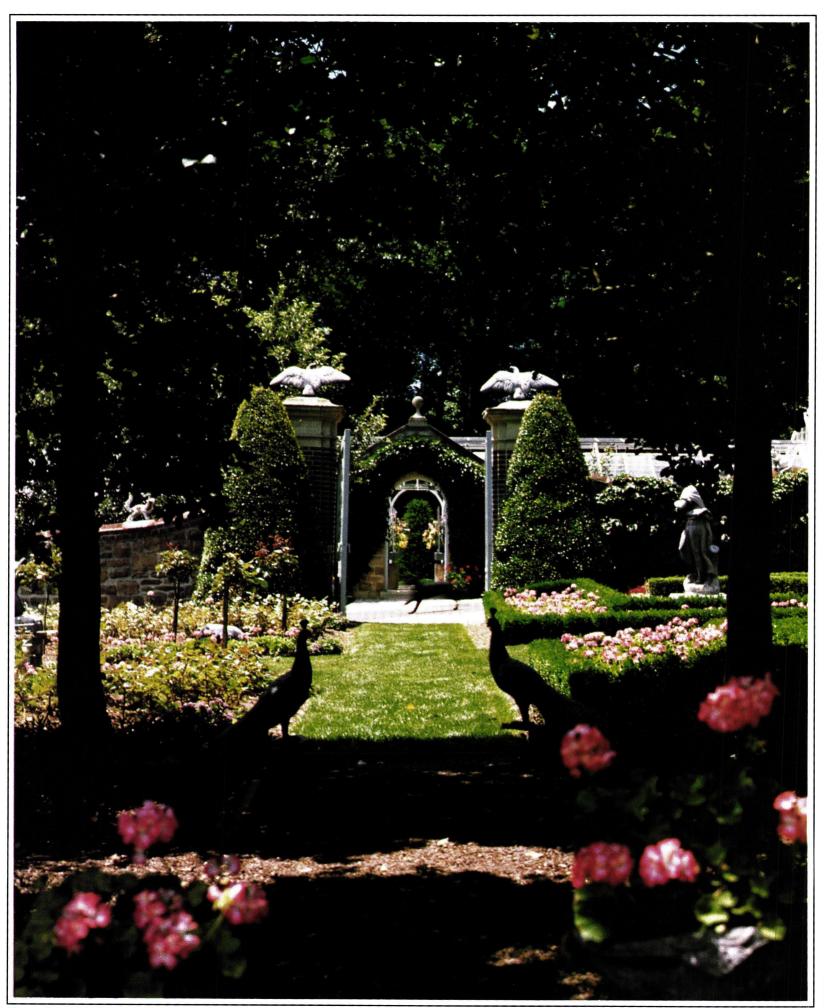


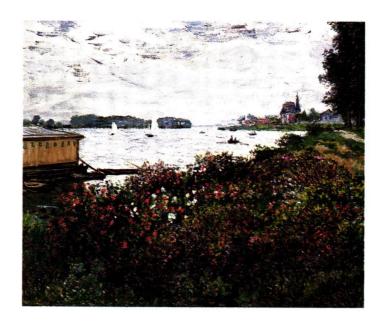




The sewn-in Woolmark label is your assurance of quality-tested products made of the world's heet. Pure Wool

MARTHA New York





### The Collection of John T. Dorrance, Jr.

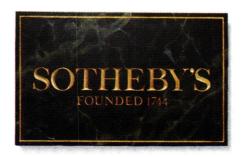
The homes and families of Philadelphia's Main Line have long been known for their quiet elegance and refined taste. The John T. Dorrance, Jr. Collection is the perfect embodiment of that tradition. Assembled by Mr. John T. Dorrance, Jr., son of the founder of the Campbell Soup Company and the company's chairman for 22 years, the collection is centered on an extraordinary range of European and American paintings with an especially fine group of Impressionist, Post-Impressionist and Modern works. Also included are excellent works in porcelain, silver and jade as well as important French and English furniture.

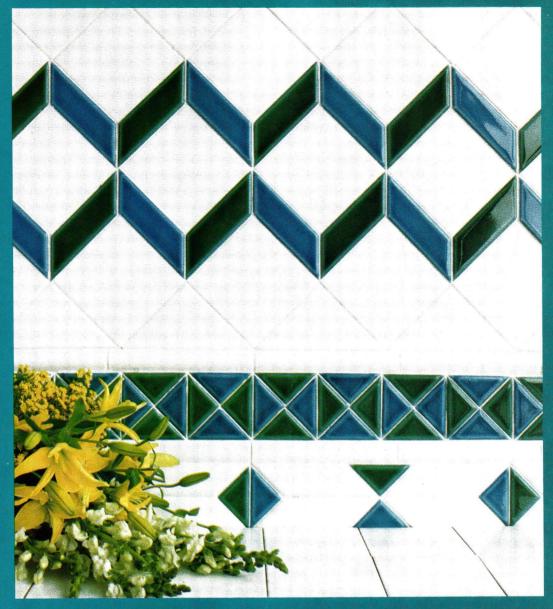
The Collection of John T. Dorrance, Jr. will be dispersed in two auctions to be held in New York from October 18 through October 21.

The exhibition in New York will open Saturday, October 14 at 1 pm.

For further information and catalogues, please call Gail Cooley, (212) 606-7186. Sotheby's, 1334 York Avenue, New York, NY 10021.

Claude Monet, *La Berge à Argenteuil*, signed and dated '77, oil on canvas,  $23^{3}$ /<sub>4</sub> by  $28^{7}$ /<sub>8</sub> in. (60.4 by 73.4 cm.). Auction estimate: \$6,000,000-8,000,000.





# ZANGER

Handcrafted ceramic tiles exclusively Walker-Zanger available through these fine representatives:

Southwestern Ceramics San Marcos, CA 619/741-2033

Tilecraft San Francisco, CA 415 552-1913

Euro Bath Denver. CO 303/298-8453

Town & Country Avon. CT 203/677-6965

Waterworks Danbury, CT 203/792-9979

Traditions in Tile Roswell, GA 404/998-0155

Euro-Tec Chicago, IL 312/329-0077

Tilesource Overland Park, KS 913/345-8453

Virginia Tile Southfield, MI 313/353-4250

Country Tiles Stockton, NJ 609 397-0330

Shelly Tile New York, NY 212/832-2255

Paschal Tile Tulsa. OK 918/622-0017

United Tile Portland, OR 503/231-4959

Country Tiles Philadelphia, PA 215/482-8440

Tile Collection Pittsburgh, PA 412/621-1051

Tile Contractors Supply Nashville, TN 615/269-9669

French Brown Floors
Dallas, TX 214/363-4341 Builders Tile Co. Ft. Worth, TX 817/831-6386

Florida Tile Salt Lake City, UT 801 261-3515

United Tile Seattle, WA 206/251-5290

Design Tile Tysons Corner, VA 703/734-8211

# SMALLBONE

## HAND MADE ENGLISH BATHROOMS



Inspired by the classical wall-painting from Pompeii, this opulent bathroom has a large vanitory octagonal inset bath and a cabinet for towels. The furniture is custom built in England and is available only through Smallbone showrooms for installing in homes throughout the U.S.A.

150 EAST 58TH STREET NEW YORK NY 10155. Tel: (212) 486-4530 315 SOUTH ROBERTSON BLVD LOS ANGELES CA 90048. Tel: (213) 550-7299

For your 48 page \$5.00 full color catalog of Kitchens, Bedrooms and Bathrooms phone: (alternatively, send \$5.00 to: Smallbone Inc., 150 East 58th Street, New York, NY 10155.	
Name	Telephone
Address	Zip Code
© 1989 Smallbone Inc SMALLBONE is a tradem	nark and servicemark of Smallbone Inc. HG/10/89 C

HG OCTOBER 1989

### **NOTES**

DESIGN

## Flower Brokers

Three florists arrange New York's most sought-after bouquets

By Mac Griswold



Inspired by French and Dutch still lifes, Anita Widder, left, "paints" her arrangements with big bold strokes of color, grouping four or five of the same flowers. "Flowers grow together, not one by one," she says. Below: Over one hundred roses round out a baroque bouquet. Queen Anne's lace keeps it light and airy.

he free-lance florist Anita Widder stands in a freezing cold back room at an Upper East Side restaurant. She inserts the one hundredth flower in a shimmering globe of peach, flame, and ivory, mostly ranunculus and roses. Some of them are in their last reckless full-blown stages—they will barely last the night at a private party. Who cares? They will be at their most beautiful between nine and twelve just before they fall, and that's all they have to do. One night, one perfect impression—for \$350.

"If they want twinkle lights, we'll tell them where to go," says Spruce, a partner at VSF, or Very Special Flowers, on West 10th Street. Ponytailed, babyfaced, totally articulate, Spruce hugs an antique terra-cotta pot of blue hyacinths. He is describing the Darwinian selection of client and designer in the arcane high-powered world of New York's hottest florists.

Up in the 50s in a tiny shop just off Beekman Place, Mrs. Rex Harrison, short mink coat hovering just the right three inches above her short tweed skirt, consults with Zezé about how to make yarn pompom ornaments like the ones she made in boarding school. The world of \$500 flower arrangements slows for a few minutes while her beautiful profile and his golden handlebar mustache draw close together to puzzle it out. Then he grabs an armful of pale delphinium, stocks, and roses and dashes off to an apartment overlooking the East River. Time to do the dining table for another of his two hundred regulars.

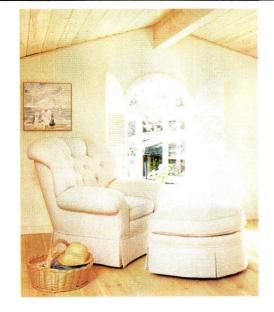
Three different styles—and if one word has to sum up each florist, Anita Widder is color, VSF is texture, and Zezé is line. Beautiful flowers are only part of what these artists sell. Fashion, fun, design, outrage, luxury, comfort, and a certain amount of Rolls-Royce TLC are the rest. Jack, the other half of VSF, adds, "People

also buy knowledge from us. We say, 'How about some clerodendron?' and they say, 'Oh sure.' ''

















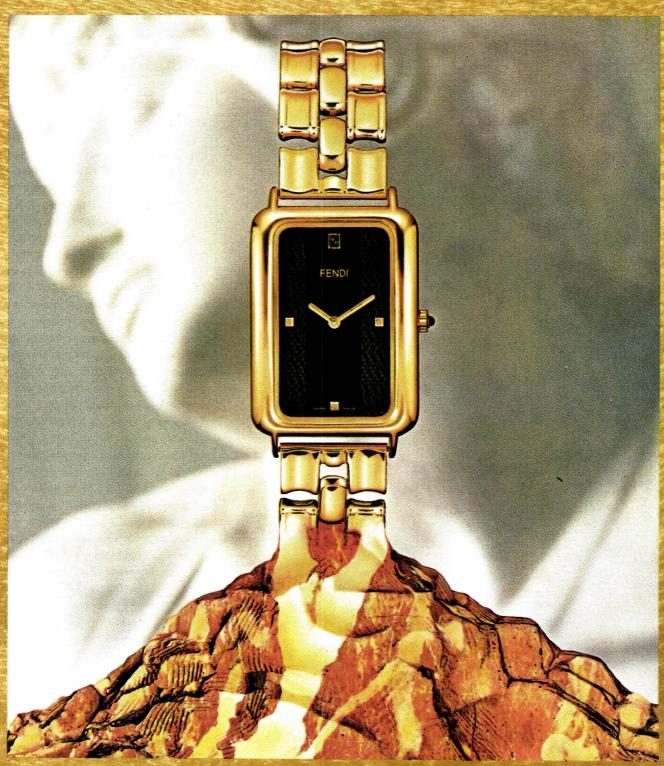


place in time,

Where design trends play no part, for true style is timeless,

Where comfort, quality and the highest standards are naturally assumed.

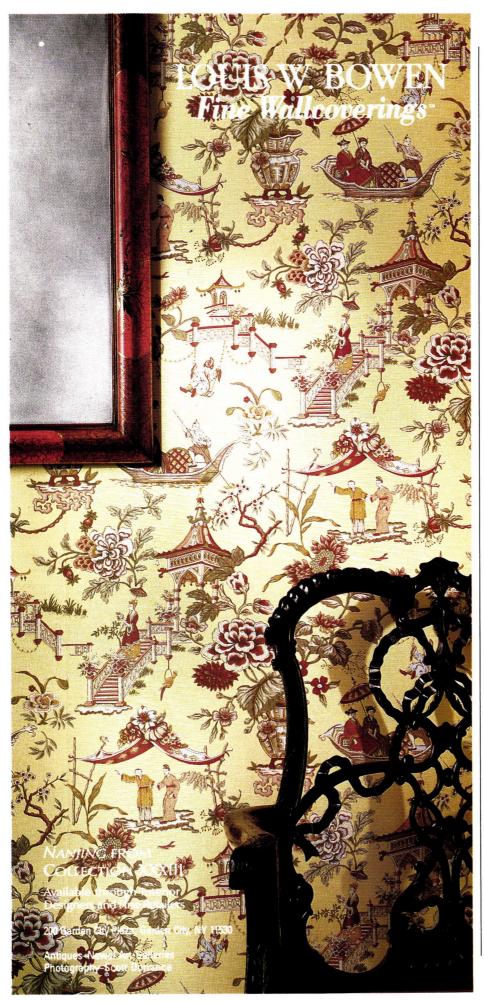
2682h Middlefield Road • Redwood City, CA 94063 (415) 363-2600



## FENDI. The Latest Roman Masterpiece

bloomingdaleis

SWISS QUARTZ TIMEPIECES FROM \$250 TO \$750. PRICES SUBJECT TO CHANGE WITHOUT NOTICE.



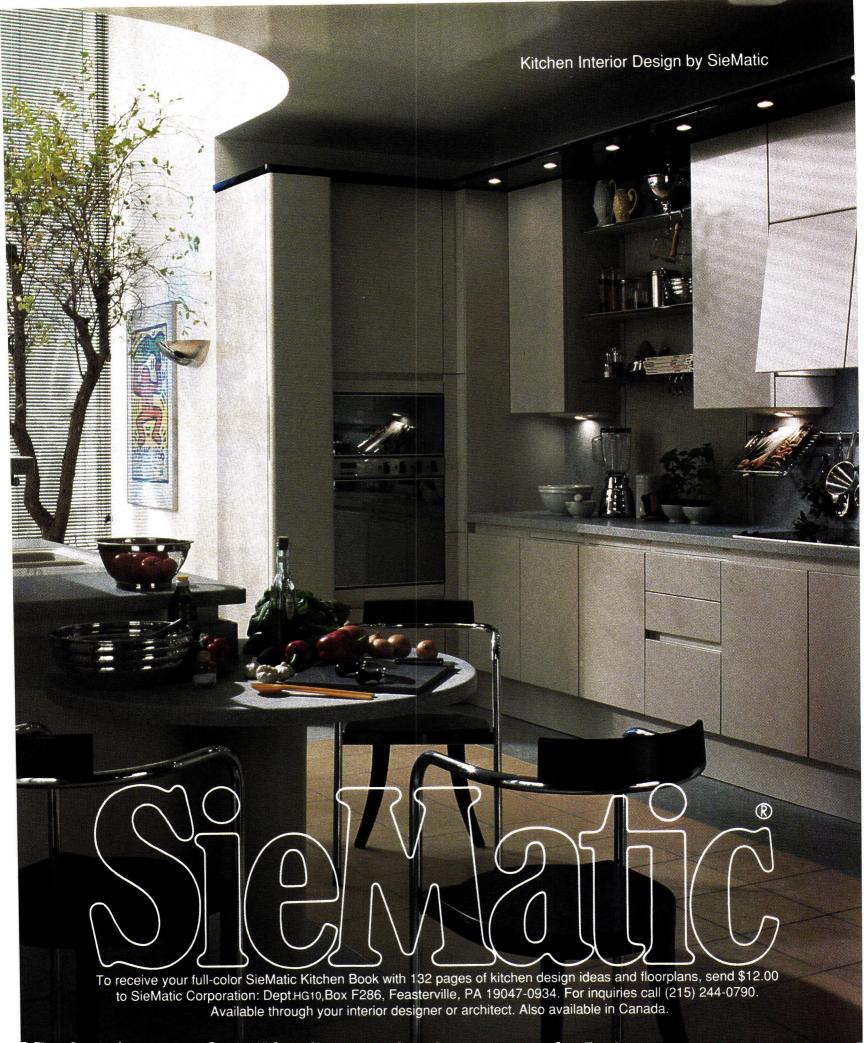
#### NOTES

shop is simple and elegant. His customers often have enduring preferences. Zezé knows them: one must always have blue, another only yellow; Frances Lear only white at her magazine headquarters and at home. A breath of Waspy understatement? It's instantly dispelled by Zezé himself, sexy, warm, and luxuriantly Brazilian.

Zezé's artlessly grouped flowers are refinements of the ordinary and always deserve a second look. No big amaryllis here, only the smallest scarlet ones. Their petals, pointed and reflexed, are a reminder that they are lilies, not part of some interplanetary hybridizing scheme. The palest, frailest branches of pink quince bloom quietly in a corner. Iceblue scabiosas oscillate on their wiry stems. Tuberoses, whose stubby off-white spears are hardly high drama, are almost a Zezé trademark; one dingy stalk hidden in an arrangement perfumes an entire room with its operatic smell. Zezé's clay pots are specially made and then artificially aged till they are patinated with the fine gray green moss that suggests years of greenhouse use.

When a baby is born at New York Hospital, when a visitor arrives at the Carlyle Hotel, among the accompanying flotilla of flowers Zezé's are likely to be the prettiest—and the smallest. For \$50, his minimum price for an arrangement, he'll put together a handful of white lilac, lily of the valley, and the whitish greenish 'Champagne' rose in a container of glass and gold. Zezé gives it what he calls ''the last movement' as it goes out the door. One is buying his skill, his passion for flowers—Zezé's bright brown Brazilian eyes light up at the thought of tomorrow's dahlias—and his impatience with the less than rare and perfect.

Like a new restaurant, like the Madison Avenue gallery that hangs a dozen exquisite drawings for only two weeks, like the annual Carnegie Hall appearance of Alfred Brendel, these flowers are among the high notes of metropolitan life. And they are a lesson in the New York art of recognition: you don't have to know what you want, you just have to recognize it instantly when you see it—and know how to get it. Go to your hostess (or host) and ask, "Who did that?" Right now Anita, Jack and Spruce, or Zezé did it. (Anita Widder, 516-433-0611; VSF, 204 West 10th Street, 212-206-7236; Zezé, 398 East 52nd Street, 212-753-7767)



#### **DEALER'S EYE**

#### SoHo Grandee

Carlos Llamas brings a courtly manner to his downtown antiques gallery By Margot Guralnick

"My gallery is a showcase for how I like to live," says Carlos Llamas, above, flanked by a late 18th century Italian window gate and a lacquer screen of his own design.

In Madrid, Carlos Fernandez Llamas is celebrated for his smooth flamenco moves on the dance floor. In New York, the recently transplanted Spaniard has decorators and collectors two-stepping to see his high-style antiques rather than his fancy footwork. Out of a compact SoHo loft, where the balcony bedroom overlooks the main selling floor of his gallery, L'Aquitaine, Llamas proffers "elegant, timeless, slightly mysterious" objects, the majority discovered in Italy, his favorite hunting ground.

At 28, Llamas has the patrician good looks of a Bronzino courtier and the cosmopolitan taste of a young blade just back from his grand tour. In his living room, where few things remain his for long, a pair of eighteenth-century obelisk-shaped Sicilian wig stands confront a Santa Fe ram's skull. A nineteenth-century Italian brass bathroom table serves up Holy Grail—size contemporary Murano glass goblets. And a lacquered screen of Llamas's own design towers behind a garden urn made of resin mimicking centuries-old marble.

Llamas came to SoHo by way of London, where he took a crash course in art history at Christie's after graduating from law school in Spain. ("I'm a retired lawyer.") Though new to the antiques trade, he says he has been passionate about things from the past since he was tall enough to reach—and rearrange—his mother's tabletop displays of eighteenth-century candlesticks and tea caddies. Years later, to alleviate his law school miseries, Llamas set to work renovating his parents' palatial Art Deco apartment next to the Prado.

It was his first decorating job—''early eighties off-white and mirrors, lots of mirrors''—followed by several commissions from family friends and a new career direction. Now, with L'Aquitaine as his showcase and several furniture designs in progress, he has

been attracting a clientele eager to turn him loose in their brownstones and penthouses. Llamas may have left his dancing shoes in Madrid, but he is clearly destined to cut a few rugs in New York. (L'Aquitaine, 17 Greene St. New York, NY 10013; 212-219-9332)

A clean geometry unites the objects at L'Aquitaine, left, which range from a contemporary Vietnamese lacquered leather trunk to an early 19th century Italian mahogany architect's desk. Far left: Italian hurricane lanterns, Murano glass goblets and resin candlesticks on a late 19th century Italian table.

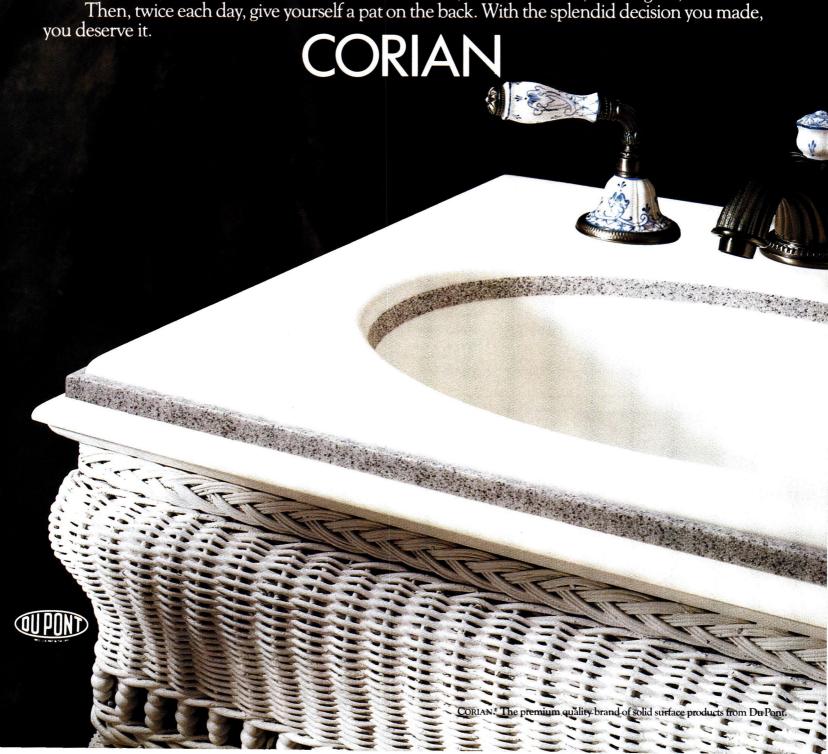
## AT LEAST TWICE EACH DAY, YOU GET TO CONGRATULATE YOURSELF FOR A WONDERFUL DECISION.

How many opportunities do you have to make a decision that's both aesthetically pleasing and shrewd? If you use Du Pont CORIAN, the extraordinary solid surface material, in your home, you'll definitely have the chance.

CORIAN lets you create beautiful bathrooms and kitchens that are as individual as you are. All while meeting your exacting standards for performance, ease of maintenance and durability.

CORIAN lets you totally color-coordinate basins and tops. And it comes backed with a 10-year limited warranty from Du Pont. For more information and the name of your Authorized CORIAN Dealer, call 1-800-527-2601. Or write Du Pont, Room G-51528, Wilmington, DE 19801.

Then, twice each day, give yourself a pat on the back. With the splendid decision you made,





Iona Antiques P.O. Box 285 London, W8 6HZ 01-602-1193

One of a pair of prize rams signed and dated, T. Weaver, 1824, oil on canvas, 17" x 23"



Louis Wine, Ltd.

848A Yonge Street Toronto, Ontario M4W 2H1 (416) 929-9333

Fax: (416) 929-9625

Fine old Sheffield plate epergne, c. 1835



Richard Norton, Inc.

612 Merchandise Mart Plaza Chicago, IL 60654 (312) 644-9359

One of a set of 12 George I oak and oakveneered side chairs. Original patination



Joseph W. Fell, Ltd.

3221 North Clark Street Chicago, IL 60657 (312) 549-6076

Antique rugs and textiles Karachoph Kazak, c. 1850, 5'10" x 8'7"



#### Guarisco Gallery, Ltd.

2828 Pennsylvania Avenue, NW Washington, DC 20007 (202) 333-8533

Eugene de Blaas, "The Young Maiden", 1874, oil on canvas, 49 % " x 35 % " (Framed)



#### Lyons Ltd. Antique Prints

2700 Hyde Street (at Northpoint) San Francisco, CA 94109 (415) 441-2202 Monday–Saturday 10–5

Catalog #103 available upon request



#### **Rockwood Hall Antiques**

790 Madison Avenue, Room 205 New York, NY 10021 (212) 772-6097

Fine English furniture and decorative objects



#### **Orientations Gallery**

ANTIQUE JAPANESE MASTERPIECES 125 East 57th Street, Gallery 22 New York, NY 10022 (212) 371-9006 Fax: (212) 371-9388

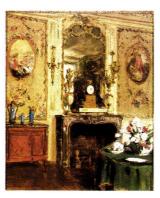
Japanese cloisonné box with silver mounts and brocade lining from our exquisite collection of enamels for the most discriminating collector



#### **Montgomery Gallery**

250 Sutter Street San Francisco, CA 94108 (415) 788-8300

Henri Lebasque (French, 1865–1937), "La Sieste", c. 1923, oil on canvas, 20" x 24"



**Graham Gallery** 

1014 Madison Avenue New York, NY 10021 (212) 535-5767 Fax: (212) 794-2454

Specializing in 19th- and 20th-century American paintings and American and European sculpture



#### Spink & Son, Ltd.

5 King Street St. James's London SWIY 6QS 01-930-7888

A fine jade dragon plaque, Chinese, Eastern Zhou, 770–221 b.c., 9 cms in length



#### **Daniel B. Grossman Galleries**

1100 Madison Avenue New York, NY 10028 (212) 861-9285

Alexander Max Koester (German, 1864–1932), "Seven White Ducks", oil on canvas, 22%" x 38"



#### **The Schuster Gallery**

14 Maddox Street Mayfair London W1R 9PL 01-491-2208

The very finest decorative antique prints Catalogs: The Golden Age of Sail \$16, Audubon \$16, Catlin & Bodmer \$13, Thornton \$16



1989 Chicago International Antiques Show

90 of the World's Finest Antiques Dealers Special Loan Exhibition from Garrard, The Crown Jewellers October 11–15 Navy Pier, Chicago

A project of The Lakeside Group For more information call (312) 787-6858



#### Taylor B. Williams Antiques

P.O. Box 11297 Chicago, IL 60611 (312) 266-0908

18th-century English enamels (Send \$20 postpaid for 1-hour VHS video of our large collection)



#### Frank S. Schwarz & Son

1806 Chestnut Street Philadelphia, PA 19103 (215) 563-4887

Herman Herzog (1831–1932), oil on canvas, 24" x 20" Member Arts Dealer Association of America



#### Caledonian, Inc.

562 Lincoln Avenue Winnetka, IL 60093 (312) 446-6566

Fine 18th- and 19th-century English antiques, paintings and accessories



#### **Aaron Galleries**

740 DeMun Avenue Clayton, MO 63105 (314) 721-5220

Louise Buckingham Mansfield (b. 1876), "Beach Playtime", oil on canvas, 24" x 20"

#### Society's Café

How Glenn Bernbaum keeps Mortimer's New York's longest-running hot spot By Martin Filler mong the mysteries of Manhattan, none is more difficult for some people to fathom than the enduring status of New York's smartest restaurant, Mortimer's. Exhaustively chronicled in the gossip columns and fashion press since it opened in 1976, Mortimer's has attracted not only a stalwart band of steady regulars but also curious outsiders intent on partaking of its imagined glamour. More often than not, the uninitiated leave there thoroughly baffled. With its exposed brick walls, bare wooden floors, bentwood chairs, and plain white tablecloths, this could be a nice corner pub in any American city. Neither does the menu scintillate. Such homey staples as chicken paillard, crab cakes, cole slaw, twinburgers, and designer meatloaf are unlikely to thrill those who fantasize that the Beautiful People feast nightly on truffles, caviar, and peacock.

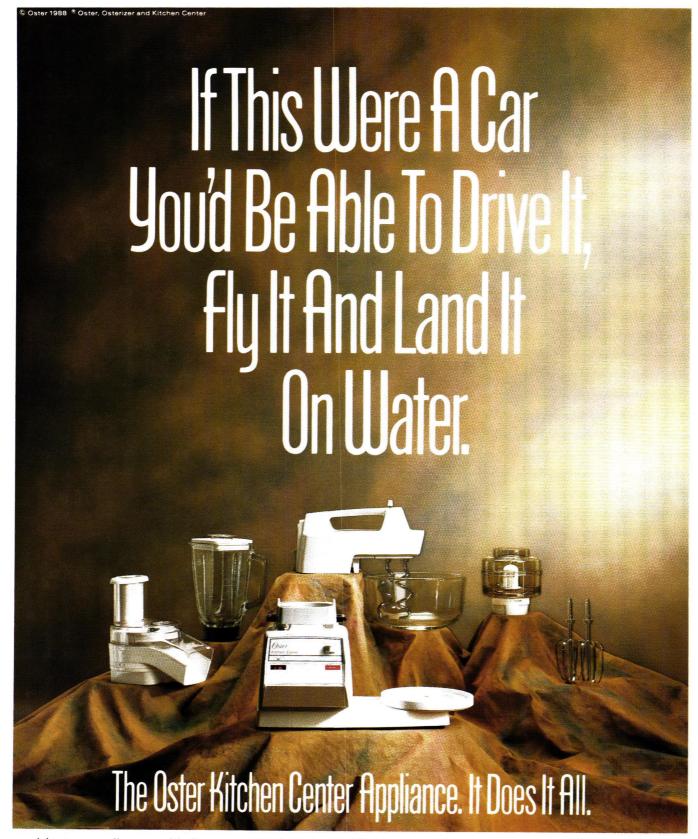
Those who wish to penetrate beyond this deceptively unassuming surface must first gain the attention—or better yet the friendship—of Glenn Bernbaum, Mortimer's remarkable, 65-year-old owner. This generally benevolent despot runs Mortimer's like a private club: the specialty of the house is his unforgettable cold shoulder. But Bernbaum is democratic, just as likely to be chilly to a rock star or actor he doesn't

know as he is to you. Having made millions as a retailing executive and real estate investor before his big career change at age 52, he now does just as he damn well pleases, and he relishes his role as New York's arbiter elegantiae of the eighties.

Like Ralph Lauren, another American marketing genius, Bernbaum came up with a concept so basic and so obvious that anyone might have thought of it—though, of course, no one else did. "In Paris in the sixties," he recalls, "I was fond of a restaurant called Au Petit Montmorency, which had a very distinct charm. There



The usual suspects (and a few ringers) at Mortimer's. From top: Cornelia Guest and pet; owner Bernbaum before lunch; Farrah Fawcett and Ryan O'Neal; Bernbaum with Anne Slater and Sister Parish; Gloria Vanderbilt; William Norwich, Liz Smith, and Iris Love with Bernbaum at the Fête de Famille, his annual AIDS benefit; Pat Buckley and Calvin Klein; Joan Collins.



It's one appliance with five versatile functions. All driven by the same power base.

There's a stand mixer powerful enough to mix even the heaviest cookie batter. A compact food processor that minces small amounts of food in seconds. A doughmaker that kneads up to three 1-pound loaves of bread at a time. A slicer/shredder with continuous feed and chute. And a 5-cup Osterizer blender as well.

But what's also amazing about this little performance machine is its low sticker price. That alone may convince you to pick one up and park it on your countertop.

HG OCTOBER 1989

#### When you visit Mill House of Woodbury, you'll enjoy the splendid display of fall foliage outside.



#### And the splendid display of English and French antique furniture inside.

The glories of Connecticut in autumn provide a fitting prelude to your first glimpse of the thousands of pieces of extraordinary English and French antique furniture we've collected for you. A visit to Mill House is rewarding at any season. But if you've never been here before, now is an especially delightful time to begin.



Route 6, Woodbury, Connecticut 06798 Telephone (203) 263-3446 We're closed Tuesday but open every other day of the week, including Saturday and Sunday.



#### A renaissance of beauty and light in fine bone china

#### Available exclusively from Lenox

Bring new brilliance to your table with these sculptured candlesticks of fine bone china...aglow with the richness of pure 24 karat gold.

Inspired by the art of the Renaissance masters, *The Angels of Light Candlesticks* are creations of timeless beauty. Superbly handcrafted to capture the joyous angels' faces...classic poses...graceful robes...and delicate wings. And with the Lenox® mark of quality inscribed on each imported sculpture in precious gold.

Dazzling for entertaining, these are elegant works of art to display all year through. Order by October 31st. For your convenience, call **TOLL FREE**, 24 hours a day, 7 days a week, 1-800-533-8810 ext. 732.

#### Please mail by October 31, 1989. The Angels of Light

Please enter my reservation for The Angels of Light Candlesticks.

I need send no money now and prefer to pay as follows:

DIRECT. I will be billed in 5 monthly installments of \$29\* each, with the first installment due in advance of shipment.

BY CREDIT CARD. After shipment, please charge the full amount of \$145\* to my credit card:

MasterCard VISA American Express

Acct. No.

Exp.

Signature

\*Plus \$4.25 per pair for shipping and handling. Sales tax will be billed if applicable.

Name

PLEASE PRINT

Address

City

State

Zip

73598

P.O. Box 3020, Langhorne, Pennsylvania 19047-0620 L E N O X . S I N C E  $1\ 8\ 8\ 9$  .

#### **FOOD**

would be the grand ladies from the sixteenth arrondissement in their sable coats but also young people in blue jeans. That was my idea for Mortimer's—a mixture of the older and the young where the generation gap would be transcended. The second we opened, there was no question in my mind that it was going to work, and it has."

Mortimer's, as the magazine M aptly put it, is a "reliable neighborhood joint." But what a neighborhood! The residents of New

York's Upper East Side are among the best-fed people on the face of the earth. Those of them afflicted with what Andy Warhol called "social disease" dine out more nights of the week than they eat at home. Bernbaum's formula of recognizable standards at reasonable prices is brilliant in its simplicity and provides an ideal alternative to the rich, highconcept food served at charity balls, dinner parties, and haute cuisine restaurants.

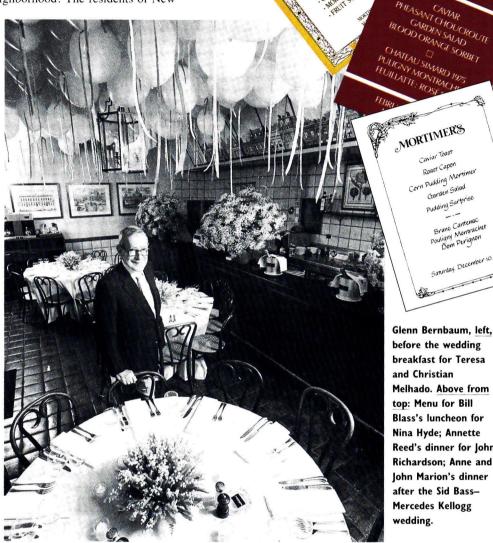
His moderate price structure hasn't hurt either. Most Americans would not find a \$12.75 entrée a terrific bargain, but by current New York standards it's a steal. So is Mortimer's wine list, which though not extensive always has some excellent buys, like the majestic 1982 Château Brane Cantenac at \$45 (\$62 at the Four Seasons) or the fullbodied 1985 Robert Mondavi Cabernet Sauvignon at \$30 (\$52 at the Four Seasons). Mortimer's proprietor has a deeply ingrained thrifty streak like his old-money customers,

but it's not just the moderate tabs that keep bringing them back time after time.

The character of Mortimer's changes significantly around the clock. The legendary lunch bunch is made up of the grandes dames of New York society and

their stylish would-be successors: Brooke Astor, Betsey Whitney, Jean MacArthur, Sister Parish, C. Z. Guest, Pat Buckley, Annette Reed, Mica Ertegün, Chessy Rayner, Nan Kempner, Nancy Richardson, Fernanda Niven, and Senga Mortimer. They congregate partly because of the herding instinct, partly because of the proximity to their houses, and partly because they can't stand the drop-dead pretentiousness of the habitués at places like Le Cirque.

Dinner at Mortimer's is more family oriented: early on at supper time come locals with their school-age children, Thursday refugees



Bernhaum is at his best at Mortimer's chic private parties

from cook's night off, and white-haired Brahmins who down their straight-up martinis and polish off their Dover sole before eight o'clock. As the evening wears on, the age level drops and the animation level rises. Morgan Stanley trainees, Sotheby's assis-

MORTIMERS

Corn Pudding Mortimes

Melhado. Above from

top: Menu for Bill

Blass's luncheon for

Nina Hyde; Annette

after the Sid Bass-

Mercedes Kellogg

wedding.

Reed's dinner for John Richardson; Anne and

Garden Salad

tants, Parish-Hadley underlings, pretty paralegals, and glorified gofers of all sorts flock in just as their elders are shoving off for home to catch the ten o'clock news. Particularly popular with the country house set is Mortimer's Sunday evening buffet, just the ticket after driving back into the city and nothing in the fridge.

But for all of Bernbaum's delight in having cornered the blueblood brigade, this shrewd businessman constantly keeps one eye trained on where his next diners are coming from. "It's very nice to look at Mrs. Wentworth-Brewster eating her lemon meringue pie,"

104 **HG** OCTOBER 1989

## Carlton. It's lowest in tar and nicotine."



"And the taste is right for me."



1 mg.tar 0.1 mg.nic.

U.S. Gov't. Test Method confirms of all king soft packs:

Carlton is lowest.

King Size Soft Pack: 1 mg. "tar", 0.1 mg nicotine av. per cigarette by FTC method

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.



Estée Lauder, far left, at Bernbaum's Fête de Famille, held in a tent on 75th Street outside Mortimer's.

Center: Bernbaum lives in the second-floor apartment over his restaurant. Left: The owner with Nan Kempner, a Mortimer's regular.

Bernbaum is

democratic and just

as likely to be

chilly to a rock star

as he is to you

he observes, "but five years from now, God bless her, she isn't going to be around. You have to have future customers, and if you lose the young people, you're in trouble."

Bernbaum really shines at the chic private parties for which Mortimer's is justly famous. Several times a month the restaurant is closed to the public; regulars have been forewarned, but almost always some of them have been invited. The events range from book-publication cocktail parties to welcome and farewell dinners for members of the jet set to wedding breakfasts and birthdays. It is then that the nondescript decor begins to make sense, for Bernbaum is able to transform that neutral setting so completely that even hard-core socialites don't feel it's a recap of a soirée they went to before.

The faultlessly correct restaurateur tries hard to relate his designs to the guest of honor's life. For example, for Metropolitan Museum of Art president William Luers's sixtieth birthday party, Bernbaum turned Mortimer's into a convincing replica of the Opera Grill in Prague, where Luers had previously served as U.S. ambassador. At a dinner for outgoing New York Public Library president Vartan Gregorian, a fifty-foot color blowup created the amazing illusion that

the party was being held in his office. And for Betsey Whitney's eightieth birthday, the main room was romantically tented in handpainted cotton gauze, the lace-covered tables banked with old-fashioned roses. Thus people who can afford to do anything insist on putting their special occasions in the hands of this peerless, perfectionist planner.

The food at Mortimer's has always been underrated. Often derided as baby food or country club catering, it is now seen as an early forerunner of the new interest in oldfashioned American classics. At private parties it's even better, sometimes verging on the sublime. Again it's comforting-chef Stephen Attoe's roast chicken with corn pudding, saddle of veal with rosemary, sensational homemade ice creams, and one of the world's best crème brûlées-but even his pot roast is a far cry from the version most of us grew up on. Tucked away in a corner is a trio, and before long couples are beginning to dance to "Mountain Greenery." And standing in the doorway with a glass of Diet Coke in his hand and a smile on his face is Glenn Bernbaum, magician of a thousand and one nights in Baghdad-on-the-Hudson. (Mortimer's, 1057 Lexington Avenue; (212) 517-6400)

SWAROVSKI® SILVER CRYSTAL® ANIMAL FIGURINES ARE AVAILABLE AT THESE DISTINGUISHED LOCATIONS:

#### CONNECTICUT

Collectibles Ltd.; Danbury The Gallery; Hamden Hallmark Card and Party Bazaar; Brookfield

#### MARYLAND

Albert S. Smyth Co.; Timonium Creative Specialties; Pikesville Greetings & Readings; Towson

#### **NEW JERSEY**

Adlers; Westfield Al Beth Jewelers; Millburn Barton lewelers; Little Falls Brielle Galleries; Brielle China Royale; Englewood Gift Corner: Paramus Kathe Lucey; Kenvil La Maison Capri, Atlantic City Leonard Jewelers; Linden Little Elegance; Wayne, Woodbridge Made To Order: Clinton Mall Jewelers; Paramus The Nutley Watch Shop; Nutley Prestige Collection; Short Hills Raymond's Jewelers; Bergenfield, Closter Rowe-Manse Emporium; Clifton Sherman & Sons Jewelers; Bridgewater

#### **NEW YORK**

Andreasen's; Staten Island B and A Jewelers; Staten Island Bouton's; Nanuet, Portchester, Thornwood, White Plains

Camaray's Gifts; Mohegan Lake
Diana Jewelers; Liverpool
Edwardo Galleries Ltd.; New York City
Family Gifts; Massapequa Park
Hedy's Gifts; Staten Island
The Limited Edition; Merrick
Louis Martin Jewelers; New York City
Martinique Jewelers; New York City
M. Lemp Jewelers; New York City
M. Lemp Jewelers; Syracuse
Pagoda Imports, Inc.; Massapequa
Schneider Jewelers; Kingston
Wit's End; Clifton Park
Yorkville of Broadway; New York City

#### PENNSYLVANIA

The Crystal Mirage; King of Prussia, Paoli David Craig Ltd.; Langhorne Design Galleries; Wilkes Barre Emmaus Jewel Shop; Emmaus Fishers Gifts; Philadelphia Gift World; Philadelphia, Stroudsburg, Whitehall Musselman Jewelers; Easton and all

locations
Wallace Jewelers; Havertown

wallace jewelers; Havertown

For more information regarding the store nearest you, call 800-556-6478.



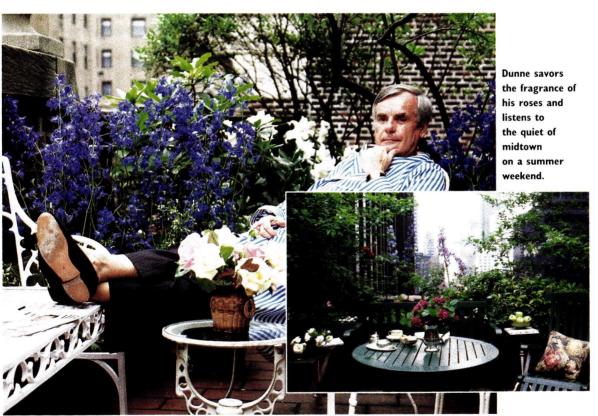


#### **GARDENING**

#### Writer's Turf

From his terrace garden, Dominick Dunne surveys New York's social hothouse By Mary Cantwell perch. He lives on the top floor of a building in Turtle Bay, a few minutes from his publisher and his magazine. Were it not for the occasional skyscraper, he could view his whole domain from the small terrace on which he likes to watch the sunrise, read the paper, and putter about with his clippers. "When I can come out here and cut some roses," he says, "I feel great."

A recent visitor to Dunne's penthouse was nagged by a memory. She had read about this place before, but, no, she couldn't have. Then she remembered. Edith Wharton's *The House of Mirth*—Lawrence Selden's apartment in which poor Lily Bart takes tea as the novel opens. "Which are your windows?" Lily asks. "Those with the awnings down?... And that nice little balcony is yours? How cool it looks up there!" Even Dunne's hallway is reminiscent of Selden's—"a slip of a hall hung with old prints...letters and notes



On the eastern side of his terrace, green-painted table and chairs are surrounded by potted delphiniums and roses.

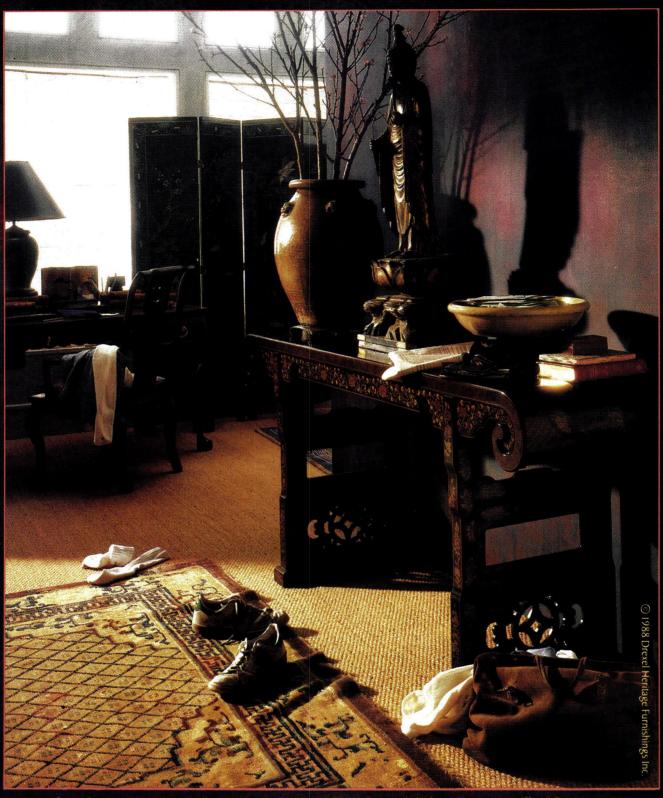
Jominick Dunne, ex-Californian, ex-movie producer, ex-husband, is a happy man. This may pass, Dunne being prey to more than his share of life's cruelties and possessing (one suspects) the Celtic temperament in full bloom. But at the moment he is literally and figuratively on top of his world, his world being that section of New York City whose epicenter is a restaurant called Mortimer's and the majority of whose residents are well-dressed women with remarkably narrow knees.

Dunne writes about that world—and several that border it—for *Vanity Fair* and has explored it in two best-selling novels as well. The first, *The Two Mrs. Grenvilles*, is, in fact, what bought him his

heaped on the table"—and his living room, too—"cheerful, with its walls of books, a pleasantly faded Turkey rug, a littered desk.... A breeze had sprung up, swaying inward the muslin curtains, and bringing a fresh scent of mignonette and petunias from the flower-box on the balcony." But that Dunne's littered desk is elsewhere and his French windows have chintz curtains, the apartments from which the fictional lawyer and the real-life writer saunter forth every evening to watch Old Money intersect with New Bucks are curiously the same.

Dominick Dunne was fifty years old when he had a "very very minor heart attack and took it as a sign. I thought, 'Goddamnit! I'm going to do it.' "Though terrified of the "baring of the soul," he would pack up the rest of his life and become a writer. Bored with Los Angeles, the movie business, and possibly himself, he headed

## There's a place where you can leave a trail, but no one will ever find you.



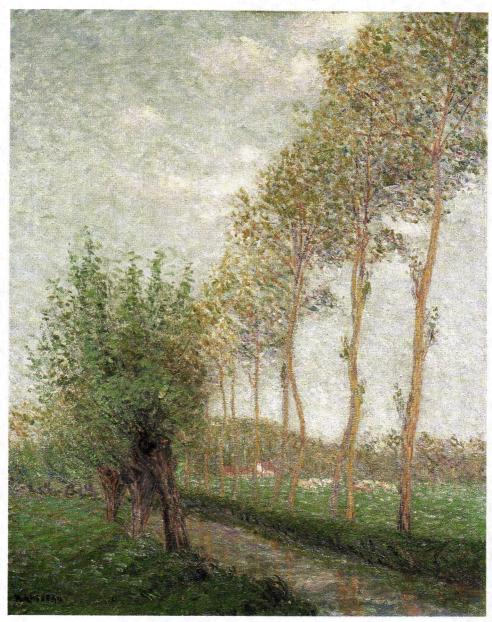
Furniture from the Ming Treasures collection by Heritage. For the authorized dealer nearest you, call toll free 800-447-4700.

#### DREXEL HERITAGE

Because it's home.



44 Dover Street, London W1X 4JQ Telephone: 01-493 3939 New York: 518-583 2060 Fax: 01-629 2609



Gustave Loiseau (1865-1935). Nesles-la- Vallee, le Sausseron. Signed. Canvas: 32 x 251/2in/81 x 65cm. Painted circa 1897

Exhibiting at The International Antique Dealers Show The Seventh Regiment Armory, Park Avenue, New York

Old Master and British Paintings

44 Dover Street London W1X 4JQ French Impressionists and Modern British Paintings

> 4 New Bond Street London W1Y 9PE

Victorian, Sporting and British Marine Paintings

39 Dover Street London W1X 3RB





## Euckoo Tase

It's not simply an exquisite Wedgwood vase. It's a piece of history.

In the 1800's, the best homes displayed this Wedgwood® design."Cuckoo" perfectly expressed Chinoiserie style, with its brush-stroked color, lush flowers and fanciful symbolism: In legend, wishes made during the cuckoo's brief spring song were always granted.

brief spring song were always granted.
Now Wedgwood recreates Cuckoo from the 1810-1814 pattern book, capturing each enchanting detail in the unmatched whiteness and translucence of Wedgwood bone china. And, skilled English artisans continue the legacy of craftsmanship, applying the delicate motif and 24 karat gold band by hand.

Obviously, the Cuckoo Vase is a work of art as well as a piece of history. Making the past exquisitely present. Available in a limited edition exclusively from the Wedgwood Gallery.

Mail To:	Wedgwood Gallery 3131 Princeton Pike, P.O. Box 6492 Lawrenceville, NJ 08648-0492
Wedgwo billed in	tept my reservation for the Cuckoo Vase by od. I need send no payment now. I will be 4 monthly payments of \$37.50*, with the first due in advance of shipment.
*Plus a tot tax will be	al of \$4.25 per vase for shipping and handling. State sales billed where applicable. Please allow 6–8 weeks for delivery.
Name	
	(Please print)
City	
State	Zip
Signature	(all reservations subject to acceptance)
_	(all reservations subject to acceptance)
$\gamma_{i}$	our reservation should be postmarked by November 15, 1989.
To chare	te your purchase to your Vice Marco C. 1

o charge your purchase to your Visa or MasterCard, call toll free 1-800-558-1200, ext. 344.

© 1989 Josiah Wedgwood & Sons, Inc.

19933

#### GARDENING

for Oregon. Asked why Oregon, he's not sure, only that he wanted to "start fresh, all over again."

After six months of living modestly in Oregon, Dunne went back to Los Angeles, held a grand tag sale, and headed east with two suitcases and a typewriter to live modestly in New York City. Ensconced in Greenwich Village near his older son, the actor Griffin Dunne, he finished his first novel. It was about Hollywood, and it flopped. He didn't care. "I was 53 years old, had written a book, and got reviewed in *The New York Times*. I took that bad review as kind of a sign. I found it encouraging." The word "sign" and the fatalism it implies crop up frequently in Dunne's conversation.

Then came *Vanity Fair*, which perfectly employs Dunne's long Irish nose for gossip and the to-ings and fro-ings of the rich and no-

torious, and *The Two Mrs. Grenvilles*. With the latter he moved north. "I didn't get uptown," he says, "but I got midway." Besides, he'd have bought this apartment wherever it was. He loves it and especially its terrace.

The terrace is deep on two sides with a narrow strip that runs along the bedroom. On the eastern side a bench and deck chairs are greenpainted wood, and on the southern side is a similar setup in white-painted wrought iron. All over are ivy, evergreens, pachysandra, roses, potted delphiniums, impatiens, a redleaf maple, rhododendrons, privet, potted lilies, and, climbing a trellis, yellow and red roses—everything that will grow in strong

Roses and clematis
climb a trellis
banked with ivy at
the southern end
of the terrace. Dark
rhododendron
foliage sets off white
lilies beyond a
grouping of wroughtiron furniture.

and the effect is that of a pebble tossed into a pond. Rings, concentric rings, reach out and cover the territory.

The living room has pale apple-green walls and chairs that cry out to be sat in. Extend a cigarette-laden hand and there's an ashtray; reach out for a book or a magazine and there's a pile of them at your side. Blue and white striped awnings over the French doors baffle the sun, and the scent of petunias (no, mignonette) drifts in from the terrace.

The littered desk is in what the previous owners used for a dining room, a box with windows on three sides. Nobly and wisely, Dunne has turned the back of his desk chair toward the view. The bedroom is the kind you'd like to book for a bout of *la grippe*: big bed, many pillows, a television set within easy viewing range, and a lot of

#### Dunne's penthouse brings to mind Lawrence Selden's apartment in Edith Wharton's "The House of Mirth"



sun, unreliable rainfall, and air that's best not thought about. There's something of a blank space on the western end, enough for the barbecuing Dunne thinks he might like to do one of these days. He never has people over, he says, and he'd like to. One visualizes him, though with some difficulty, flipping burgers on a Weber grill.

The apartment itself, with which he is charmingly, touchingly pleased, is small and charmingly, touchingly cozy. In it are only three remnants of his old life: a highboy that he's had since he was a child, a framed panel of Chinese wallpaper, and the small bureau an ancestor brought with him when he left Ireland. The latter he had given his late daughter, the actress Dominique Dunne. Other pieces were found by his decorator, Chester Cleaver, who wasn't all that well known when Dunne first hired him but whose phone is now, in that peculiar locution, ringing off the hook. Do the right thing for the right person (and Dunne is very much the right person these days),

books at arm's length. Only the kitchen is undistinguished, but since he arrived in New York, how often has Dominick Dunne had to broil himself a lonely chop? "I go out a lot at night," he says when teased about his constant presence in the gossip columns, "because I'm alone all day and I like to talk."

That liking to talk, however, does not extend to summer weekends. While the rest of his crowd is in the Hamptons, Dunne is on his terrace breathing in the roses and listening to the quiet that smothers midtown in the July and August heat. This summer, though, was a little different. He took a month in Connecticut to work on his next novel, An Inconvenient Woman, and maybe he'd like to find a house up that way. And maybe not. The possibilities are, if not infinite, various. "We talk so much about the bad times," Dunne muses. "I think it's good to acknowledge the good times, too."

Editor: Senga Mortimer



## JOHN WIDDICOMB COMPANY

This exclusive collection of furniture
was designed by Mario Buatta
and crafted by John Widdicomb. The collection is
the perfect collaboration of John Widdicomb's
integrity and care for detail
and the charm, wit and accessibility of
Mario Buatta, America's foremost interpreter of
English Country Interiors.



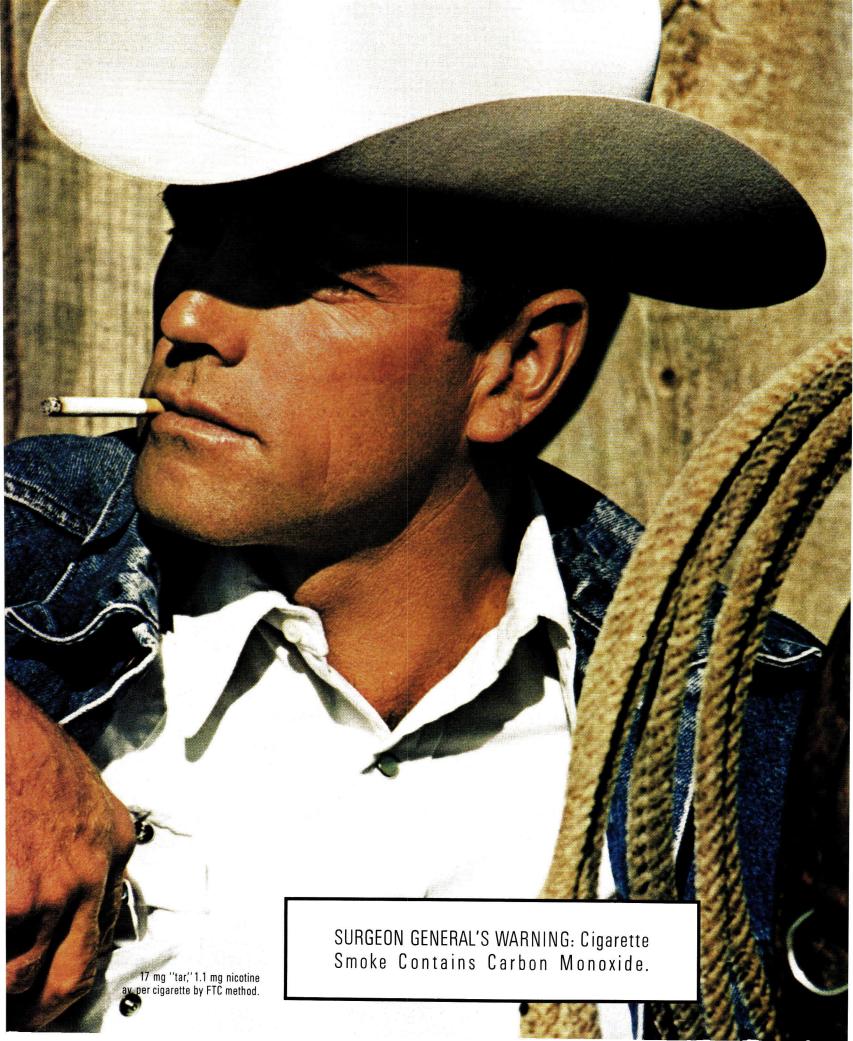
JOHN WIDDICOMB COMPANY 601 FIFTH STREET, N.W. GRAND RAPIDS, MICHIGAN 49504 TELEPHONE (616) 459-7173



AVAILABLE TO THE TRADE
Atlanta, Chicago, Cleveland, Dania, Laguna
Niguel, Los Angeles, Minneapolis, Philadelphia,
San Francisco, Seattle, Washington D.C.

ALSO: JOHN STUART, New York; KAPLAN & FOX, Boston; C.J. HALL, Dallas, Houston; FURNITURE GALLERIES, Denver; CARLTON-JAMES, Troy; DECONDES, Salt Lake City; LINDER ASSOCIATES, Pittsburgb; THE JOHN WIDDICOMB SHOWROOM, High Point.





#### TRAVEL

#### Rooms at the Top

There's a Manhattan hotel for every taste By Liz Logan



ou are where you sleep. Manhattan's best hotels all provide a high level of cosseting; beyond that common bond, however, each is definitely designed to please a different type of guest. It follows, then, that to choose your hotel you must know who you are—or at least who you want to be for the night. Then you can determine if your identity requires Mark Hampton's lighthearted traditionalism (at the Carlyle) or Philippe Starck's sleek otherworldliness (at the

Royalton). The following is a guide to a week's worth of stays at the city's new or newly redecorated hotels.

The Box Tree 250–252 East 49th Street, just west of Second Avenue; (212) 758-8320. Conventional Wisdom: Considered fabulous by those who are wont to consider things fabulous. Unconventional Wisdom: Surprise—it is fabulous, in an appealingly eccentric fashion. Best Features: Six rooms in a town house decorated like six different dreams: two French, one English, one Egyptian, one Chinese, and one Japanese. (As of this fall seven more rooms will be open for a total of thirteen.) The Visuals: In the back penthouse, for instance, one of the French rooms features green velvet curtains and a canopy bed with a choice of linen, Egyptian cotton, silk, or flannel sheets, a fur throw, and rose petals on the pillowcases. The effect is Colette's bedroom; I wanted to prop myself up and start writing

Kay Thompson's
Eloise is the presiding
literary influence at
the Plaza, which
is still in the process
of renovation,
restoration, and
redecoration.

something like *The Vagabond*. *Bathroom Report*: Not a strong suit. Small (though with Czech & Speake fixtures), with an annoying exhaust fan that goes on with the light. Guerlain's soap and shampoo; terry robes. *Room Service*: Available only for breakfast when I stayed; the hotel plans to offer 24-hour room service in the fall. For dinner you may eat in

the Box Tree restaurant, the source of faultlessly fancy French food of a type rarely found in these post–nouvelle cuisine days (room rates include a \$100 credit toward dinner, which will still come to a pretty penny). A less expensive brasserie is also scheduled to open in the fall. *Rates:* \$230–\$300.

The Carlyle 35 East 76th Street at Madison Avenue; (212) 744-1600. Conventional Wisdom: Quietly luxurious; favored by celebrities and adulterers (and by celebrity adulterers, for that matter). Unconventional Wisdom: The conventional wisdom is right. Best Features: Bemelmans Bar, with its charming Ludwig Bemelmans (of Madeline series fame) murals; the legendary singer-pianist Bobby Short at Café Carlyle (if hearing him is crucial to your stay, be sure to call ahead—he performs about four months a year); knockout views of Manhattan from upper floors (it's 35 stories high); great Madison Avenue shopping just outside the door; all-cotton sheets (surprisingly rare even at top-rank hotels). The Visuals: Lovely sunny combinations of chintz and needlepoint-decorator Mark Hampton is a consultant. Bathroom Report: Extremely marbled and mirrored (more Vegas than Manhattan). Givenchy shampoo; blow driers; terry robes. Room Service: The food was variable: a lobster and mussel appetizer was swell; fettuccine with lobster and caviar tasted, weirdly enough, like nothing so much as chamomile stew. Rates: \$225-\$1,100. For \$280 my room (number 3107) had, in addition to its cheery yellow Mark Hampton color scheme, an astonishing view of the city. For the money you can't do better.

**The Grand Bay at Equitable Center** 152 West 51st Street at Seventh Avenue; (212) 765-1900. *Conventional Wisdom:* Terrificlooking but handicapped by an untraditional-for-carriage-trade location. *Unconventional Wisdom:* Pretty is as pretty does; service has good intentions, but on this hotel scout's visit, more went wrong

### Next Time You Travel, Take Along A Little Peace Of Mind.

When you travel with Gold MasterCard, you automatically receive MasterRental,™ the best car rental insurance and assistance plan any card offers. And you save up to \$15 a day in insurance. You also enjoy MasterAssist,™ the best emergency medical assistance program available. And we offer one toll-free 24-hour phone number for emergencies.

No other card does.

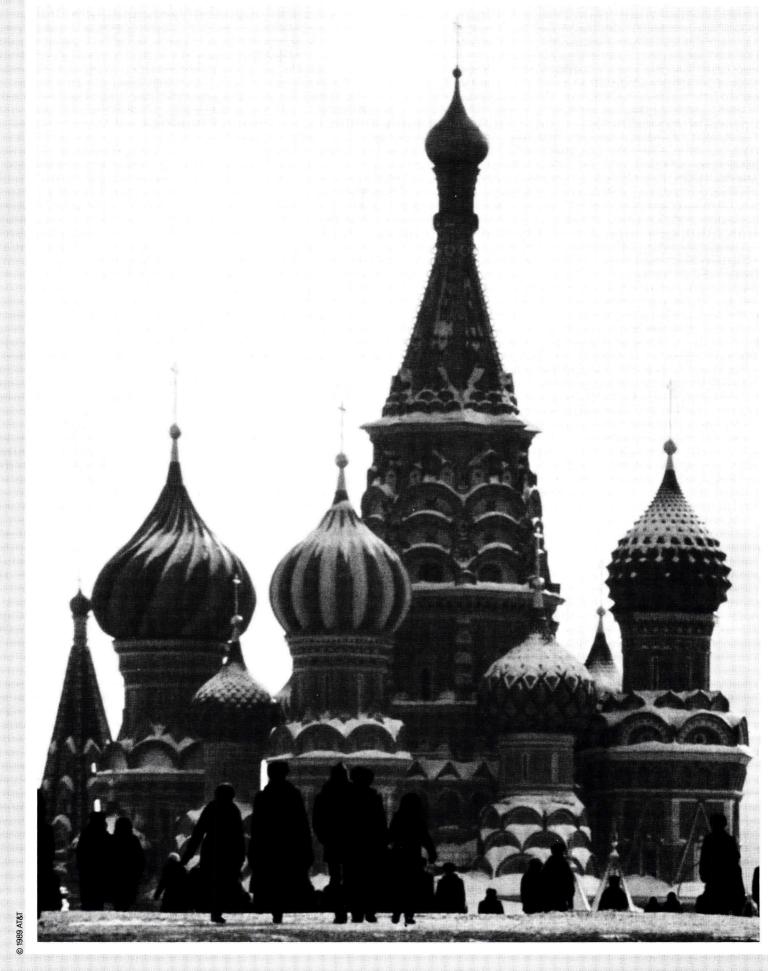
Which is why, when you travel with Gold MasterCard, you've got far more than a piece of plastic. You've got peace of mind.

#### Gold MasterCard



#### Piece By Piece The Best Gold Card.

You must decline rental company's collision damage waiver insurance for our coverage. Insurance underwritten by BCS Insurance Co., in the state of Texas dba Medical Indemnity of America, Inc. Some restrictions and exclusions apply. Services available on U.S.-issued Gold MasterCard cards.



# "I'm sorry Sir, to call Moscow you'll have to use AT&T."

Talk with the other long distance companies, and they'll tell you there are many places they can't reach. 47 to be exact.

The other guys are making some impressive claims. But try asking them how to phone somewhere unusual, say Antarctica. Somewhere huge, like the Soviet Union. Or any one of 45 more obvious places. Then they'll have to explain that they can't provide these services.

Instead, they'll recommend you call us. Because they know that only AT&T has a worldwide network that can connect you to almost anywhere.

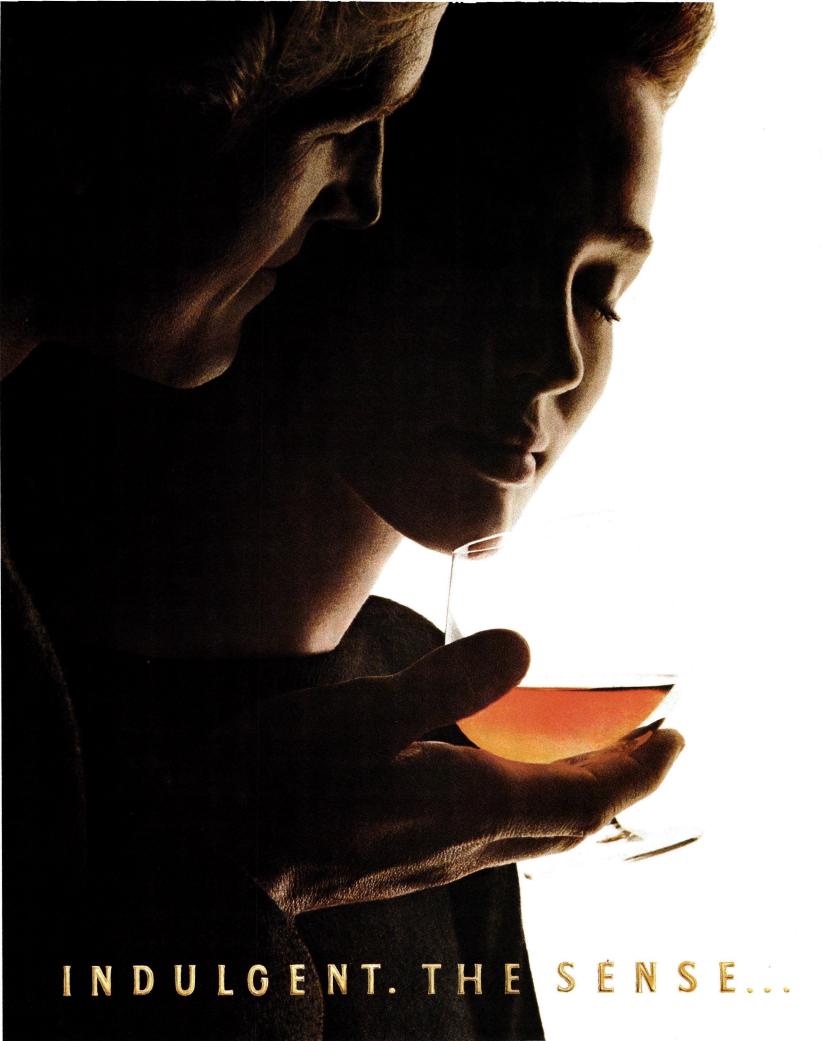
But that's not the whole

story. We'll put you through faster. That's because we have more direct lines to more places. And fiber optic transmission, which we pioneered, will give you unsurpassed sound quality on many calls.

When you consider how little an AT&T International call costs these days, it all adds up to the best value

Don't you need AT&T to keep you close to anyone? Anywhere in the world? For answers, rather than apologies, call 1 800 874-4000 Ext. 117.





than right. After a tour of the Grand Bay, I had asked for a particular room in lovely subtle gradations of green, with French country furniture. What I got was a mirrored mauve room that was not at all to my liking. In all fairness, the front desk offered to put me in another, upgraded room when it emerged that my preferred room had been given to someone else. Next problem: a light bulb was out in a reading lamp. This was replaced quickly. Finally, upon checking out, I found an extra charge, which again was graciously remedied. It was hard to get too exercised about any of this, given the accommodating responses; still, such lapses might be trying for the weary traveler. The Visuals: Plush, soft-colored; very nice piano bar in lobby. Bathroom Report: Standard hotel splendor. Crabtree & Evelyn shampoo and conditioner; Mark Cross lotion; First by Van Cleef & Arpels perfume; terry robes. Mini TV in bathroom in addition to regular TV in bedroom, in case you can't be without the reassuring presence of Bryant and Jane for a minute. Room Service: The service itself was fine, but the food was undistinguished in the extreme. Rates: \$235-\$900.

The Mark 25 East 77th Street at Madison Avenue; (212) 744-4300. Conventional Wisdom: The new old kid on the block (the Hyde Park became the Madison Avenue Hotel became the Mark). Unconventional Wisdom: The suites are lovely in a nouveau-decorated way; the smaller rooms look very different, in a way that is unfortunately reminiscent of a motel in California. Like the Carlyle (which the higher floors of the Mark afford a great view of), the Mark is smack-dab in the middle of Madison Avenue's shopper's paradise. Best Features: Five suites have terraces, which, the Mark says, no other hotel in town can offer. The Visuals: The recent redecoration by Mimi Russell in a rich palette is plush and still seems newly minted. Bathroom Report: Glitzy to the max. Neutrogena soap and shampoo; terry robes. Room Service: Excellent food from nearby Sant Ambroeus; available limited hours. The hotel plans to offer full-tilt in-house room service in the fall. Rates: \$190-\$900.

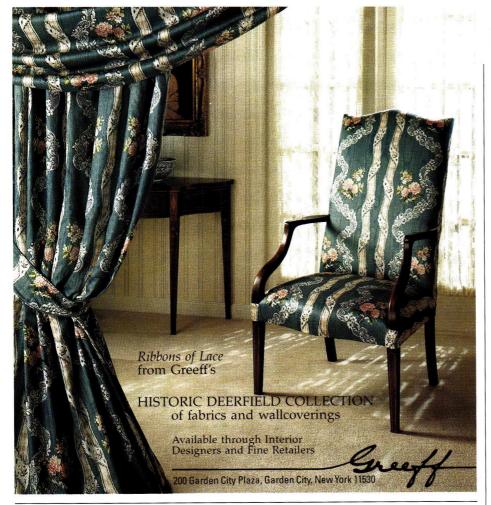
**The Mayfair Regent** 610 Park Avenue at 65th Street; (212) 288-0800. *Conventional Wisdom:* The most European of New York

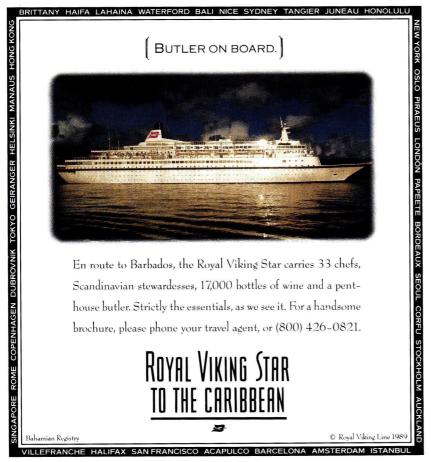
hotels; situated next to Le Cirque, social stomping ground nonpareil. *Unconventional Wisdom:* It can be a little cold here. But perhaps the Mayfair Regent's virtues are too subtle for a first-timer to comprehend fully. *Best Features:* Tea in the lounge (the nicest in town); umbrellas in the closets. *The Visuals:* Either restful or staid, depending upon your perspective. *Bathroom Report:* Very nice, if not sybaritic. Choice of soaps; terry robes. *Room Service:* Service was excellent, but the food was disappointing on my visit. *Rates:* \$230–\$1,700.

The Plaza Fifth Avenue at 59th Street: (212) 759-3000. Conventional Wisdom: The grande dame of New York hotels, in the process of Trump-directed restoration, renovation, and redecoration. Unconventional Wisdom: Really superb service. Although one can pretty much count on good service at any luxury hotel, the Plaza's is on another plane. Best Features: Literary resonance think of Eloise romping in the hallways, Zelda Fitzgerald leaping into the (currently nonfunctioning) fountain; shopping at nearby Bergdorf Goodman; easy access to Central Park; the fabulously baronial Oak Room restaurant. Strange but True: The Vanderbilt suite comes equipped with on-the-premises canaries. The Visuals: Most rooms are in a burgundy or pink scheme; if this palls, many beds have large bolsters, which are amusing to bop one's companion over the head with. Bathroom Report: Some have been given the marble treatment, some haven't. Chanel soap, bath gel, and cologne; terry robes. Room Service: A chef's special dinner (a menu of specials chosen by the Edwardian Room chef) of vegetable soup, sautéed scallops, and crème brûlée was absolutely perfect. The Plaza also served the best breakfast of the lot at precisely the time ordered. Rates: \$235-\$5,000.

The Royalton 44 West 44th Street between Fifth and Sixth avenues; (212) 869-4400. Conventional Wisdom: Hangout for the sunglasses-at-night crowd with a much-publicized block-long lobby. Unconventional Wisdom: The lobby is trying a little too hard, and the staff members look like they belong in an ashram, but once you reach your room, an utterly exhilarating experience. (There are no great views outside the hotel, but the in-







#### TRAVEL

side compensates.) The traditionally minded may not be comfortable here, but design adventurers will be in seventh heaven. Service is young, attractive, and sometimes overly familiar. Best Features: No rooms are dogs. Because of the consistent color scheme and design elements, the smallest rooms and the penthouse suites have the same feeling, if on different scales. The Visuals: You may have read more than you ever wanted to about Philippe Starck, who designed the interiors, but to stay here is to understand his aesthetic. Putty walls and gray green curtains and car-

The Carlyle
is favored
by celebrities
and adulterers
(and celebrity
adulterers)

pets provide a backdrop for mahogany cabinetwork, midnight blue velvet armchairs, and beds that seem to belong on a luxury liner, thanks to the bedside portholes. If God is in the details, then the Royalton must be a religious experience. The grommets in the curtains show up as a motif on the door to the refrigerator; there is an indentation in the porthole shelf for a pencil; the fireplace poker is a sensuous Starck design; the metallic mesh bath tray matches the wastebaskets; over two hundred tapes are available from the concierge for the VCR. Bathroom Report: A marvelous antidote to the glossy whiteness of other hotel bathrooms (all that marble makes me think of missteps and bonked heads). Here matte gray green slate prevails, and some rooms have bathtubs that are round and six feet in diameter. The effect is Japanese rather than Poconos. Kiehl's shampoo; loofahs; bath mitts; cotton swabs; cotton balls; terry robes. Room Service: Food ranges from truly excellent (salmon for dinner, blueberry muffins for breakfast) to poor (bitterly oversqueezed OJ). Until recently, the Royalton didn't have a liquor license, but now it does, and I'll drink to that. Rates: \$190-\$1,200. ▲

HG OCTOBER 1989



Now's the time to discover an unspoiled shoppers' paradise: Scandinavia.

Because this fall, you can even get shoppers' bargains on airfares—from \$495 to \$911.\* • Scandinavia offers thousands of beautifully designed, tax-

Mail to: The Scandinay	ation package on Scandinavi ian Tourist Boards, PO Box free <b>1-800-SCANFUN</b> (1-800-7	5527, Norwood, MN
Name		
Address		
Town	State	Zip

Scandinavia, the Undiscovered.

free goods: Georg Jensen<sup>®</sup> silver, Iittala glass, Hasselblad<sup>®</sup> cameras, Bang & Olufsen<sup>®</sup> stereos, 'Alafoss<sup>®</sup>

sweaters, SAGA<sup>s</sup> Mink furs, jewelry by David Andersen, Marimekko<sup>s</sup>
fashions, and for the serious shopper, Saab<sup>s</sup> automobiles. Each

representing the pride and high standard of living in Scan-English speaking Scandinavians will make you feel right at

dinavia. ◆ And the home. For a kit on

If you were born Or mail the coupon. So come discover Scandinavia. And exercise your birthright to shop. to shop, you were born to visit Scandinavia.



#### DESIGNER RESOURCES

Barrington Dufour Ltd.

WALLCOVERINGS,

BORDERS

&

COORDINATING
F A B R I C S



Available in the United States thru Kinney®Wallcoverings Available in Canada by W. L. Brown, Ltd.

23645 Mercantile Road • Cleveland, Ohio • 44122 • (216) 464-3700

#### PROFILES

The finest in custom upholstery, European cabinetry, wall systems, and unusual accessories.

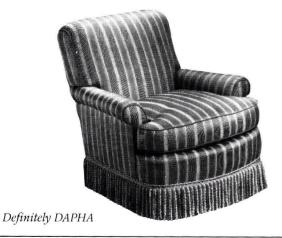
Through your architect or interior designer in New York and the Boston Design Center.



New York Design Center 200 Lexington Ave., Suite 1211 N.Y., N.Y. 10016 212-689-6903 Boston Design Center One Design Center Place, Suite 432 Boston, MA 02210 617-737-3242

#### Ш

WHEN IT HAS TO BE PERFECT, IT HAS TO BE DAPHA.



DAPHA. Definitely. Because DAPHA demonstrates the care and attention to detail required by the most demanding designers for their custom-upholstered furniture, custom headboards and fitted slipcovers.

COM only. Only to professionals. For more information, write or call for a free brochure.

Premium 14-Day Availability

#### DAPHA, Ltd.

P.O. Box 1584 • High Point, NC 27261 In NC: 919-889-3312 • Outside NC: 800-334-7396

#### **AVERY BOARDMAN**

Head-Bed Division



CAN THIS BE AN ELECTRIC BED? ONLY THE DESIGNER KNOWS FOR SURE. NO COMPROMISE WITH BEAUTY, DESIGN OR FUNCTION.

D&D BUILDING 979 THIRD AVENUE NEW YORK, NY 10022 (212) 688-6611



## OP LEFT: ELIZABETH JACKSON, OTHERS: ANDREW GA

#### HG Guide: New York

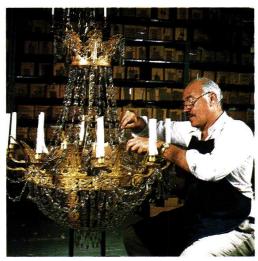
A revealing look at the best-kept-secret sources Produced by Dana Cowin



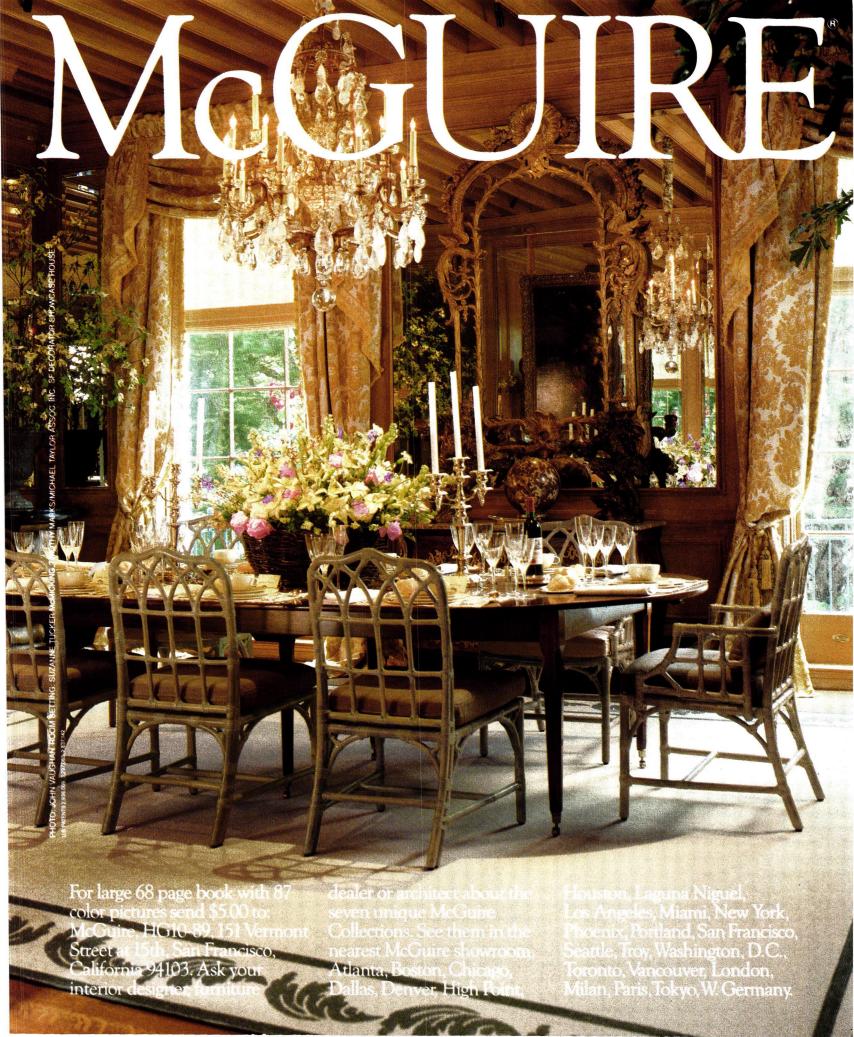
especially true of decorators' sources where other customers are

often competitors. For this special issue on

Above right: Elaborately handknotted tassels from Le Décor Français. Above: A boomerang rug by artist Elizabeth Jackson. Below: Martin Noren of Gem Monogram repairing a Louis XVI chandelier. Below right: A doorknob with a cat face from P. E. Guerin.



New York (the mecca for designers across the country), HG's editors were forced to forgo the well-known, well-loved staples in search of these secret sources. After coaxing names and numbers from our friends in the trade and plucking our Rolodexes thin, we were on our own. We scouted the boroughs of Gotham like detectives, tapped into what seemed like an underground society of "those in the know," and discovered that sources beget sources. One gilder recommended a favorite decorative painter who in turn divulged a favorite "lampshade lady" who then gave us the name of a favorite lighting store. The pared-down results range from third-generation family-run shops to new downtown studios, from suppliers of exotic marbles to antique furniture restorers. This guide should open up a world of resources for those of us who would like to think we are our own best decorators.



#### **ARCHITECTURAL ORNAMENT**

#### **American Wood Column**

913 Grand St. Brooklyn, NY 11211 (718) 782-3163

In the world of ornament, American Wood Column stands out because of its ability to make unusually long architectural moldings-up to sixteen feet. Although Classical columns and wood turnings are available through its catalogue, the firm also does custom work, from duplicating Corinthian capitals to creating movie sets, including The Verdict's paneled courtroom. Client: Gillette-Shadley Designs

#### Irreplaceable Artifacts

14 Second Ave. New York, NY 10003 (212) 777-2900

Twelve floors of architectural ornaments are the result of years of stripping buildings of everything from crown moldings to gates. On hand at any one time there may be hundreds of pedestal sinks and dozens of unusual bathtubs. In its garden annex, Irreplaceable Artifacts stocks an array of old urns, basins, and fountains as well as reproductions of Victorian metal garden furniture resurrected from defunct foundries. Client: Donghia Associates

#### **MJM Studios**

100 Central Ave., Bldg. 89 South Kearny, NJ 07032 (201) 465-5220 To the trade only Owner Michael MacLeod merged his passion (sculpture) and his business (construction) and came up with MJM Studios, a company that restores landmarks and creates inspired custom ornamental work in a variety of materials. MJM Studios is one of the few remaining companies making architectural terra-cotta pieces. Clients: Johnson-Wanzenberg, Allan Greenberg, Architect

#### **CURTAINS & SLIPCOVERS**

#### Mischelle Arcus

5 Ludlow St. New York, NY 10002 (212) 334-4696 By appointment New Zealander Mischelle Arcus's forte is softening the stiff lines of classic curtains. Her swags are a little looser, her handstitched fabric more free-flowing. Ruffles and bows are added on a whim; liberties are taken to improve on existing patterns. Her small workshop will also make slipcovers, dust ruffles, valances, anything that requires sewing. Clients: Arnold Copper, Robert Metzger, Perlini-Tanksley Associates

American Wood Column (above left)



Regency Draperies

#### Garance Aufaure

344 East 63 St. New York, NY 10021 (212) 832-2990 By appointment Aufaure combines her wonderful sense of humor and her extensive knowledge of history to create inventive curtains, bedcovers, and slipcovers. For the acclaimed "L'Art de Vivre" exhibition at New York's Cooper-Hewitt this past spring, she made the covers for the bed of Princess Caroline, Napoleon's sister. For a collector of military uniforms, she used an epaulet as a tieback. Client: Habsburg, Feldman



Mary Bright

#### Mary Bright

263 East 10 St. New York, NY 10009 (212) 677-1970 By appointment Mary Bright is a Scottish fashion and costume designer whose work bears a dressmaker's touch. One pair of curtains, which she says hangs like an evening gown, is lined with yards of frothy English bridal netting. On another, she uses unconventional metal straps instead of curtain rings. Client: Anderson/Schwartz, Architects

#### Monte Coleman

149 Wooster St. New York, NY 10012 (212) 995-0555 By appointment Acknowledged by some as the birthplace of the modern slipcover, this company is still producing whimsical designs to gussy up even the most modest folding chair. A lively floral-print cover that ties in a pretty bow is a standard at Bergdorf Goodman. And a rich damask slipcover laces up in the back. There is also a full-service custom workroom. Clients: Johnson-Wanzenberg, Bob Patino, Pierre Deux

#### Yonnie Horstick

433 West 34 St. New York, NY 10001 (212) 268-4872 To the trade only Horstick's first clients tore her name and number off sheets posted at bus stops. A movie director, even a politician, discovered her this way. As for the curtains and slipcovers Horstick designs: "The crazier they get, the more I like them." Clients: Penny Marshall, Stephen Sills

#### **Regency Draperies**

42-31 Crescent St. Long Island City, NY 11101 (718) 482-7383 By appointment The trims, tassels, and fringe dripping from the curtains made by 30-year-old Jay Quintana reveal his preference, as well as that of his partner, 28-year-old Dean Jones, for Victorian flourishes. "It's more of a challenge," says Quintana, "all those shapes and trims on top of trims." They also do slipcovers, pillows, all custom fabric work. Clients: Parish-Hadley, Dennis W. Rolland

#### White Workroom

277 West 10 St. New York, NY 10014 (212) 243-2636 By appointment Curtains, slipcovers, bedspreads, tablecloths, pillowcases-Vivian White is adept at creating them all, and more. The colorful cabanas in HG's August "Fabrics" column were brought to life by her needle and thread. And Marimekko, the Finnish home furnishings store, has asked her to make dust ruffles and pillow shams, among other items, for its displays. Client: Sheila Camera-Kotur







House of Heydenryk

#### **DECORATIVE PAINTING**

#### **Eon Arts**

457 Broome St. New York, NY 10013 (212) 941-1170

Founded in 1987, Eon offers a full range of decorative painted surfaces, from a multilayered transparent damask treatment to a mural in the style of the Hudson River school. Other techniques include gilding, decorative plastering, and restorative painting of walls, furniture, and ceilings. Client: Kips Bay Decorator Show House

#### Anne Gray Harris Design Studio

114 West 29 St. New York, NY 10001 (212) 594-0293 By appointment A painter who often turns to Renaissance and Baroque masters for inspiration, Anne Harris creates murals and trompe l'oeil effects in addition to traditional glazing, marbleizing, and graining. Her depictions of South American Indians, based on the work of a seventeenth-century Dutch painter, enliven the walls of 150 Wooster, Brian McNally's newest restaurant in SoHo. Clients: Billy W. Francis, Charlotte Moss

#### **Chuck Hettinger**

105 Ave. B New York, NY 10009 (212) 777-7700 By appointment Chuck Hettinger will paint anything from the exteriors of houses to a pair of shoes to his own canvases. For the past eight years he has specialized in decorative painting, creating faux fur wall panels and transforming dull surfaces with Art Deco graphics. Client: Nicholas A. Calder

10 Downing St. New York, NY 10014 (212) 924-6263 By appointment Millett has an exceptional range of talents. In addition to designing sushi-shaped furniture for Mick Jagger and Jerry Hall, she has stenciled and gilded walls with Egyptianstyle friezes, created mural-size knockoffs of paintings from Canaletto to Léger, and added a Bauhaus-inspired patina to the New York nightclub Big Haus.

#### Antonio Romano

480 Broadway New York, NY 10012 (212) 941-1452 By appointment When art critics announced the death of fresco painting about five years ago, Antonio Romano rebelled. He relearned the art taught him by his parents as a child and then began teaching others, restoring chapels, and taking private commissions. Some of his most graceful renderings are copies of works by Tiepolo and Veronese.

Anne Gray Harris Design Studio

#### **FABRIC**

#### Samuel Beckenstein

130 Orchard St. New York, NY 10002 (212) 475-4525

With the "largest selection of fabrics in the world," this Lower East Side store has grown significantly since 1918, when Sam Beckenstein began doing business from a pushcart. Fabrics and wallcoverings are available at wholesale prices. As an additional service. Beckenstein will make upholstery, bedspreads, window treatments, and pillows on premises.

#### Far Eastern Fabrics

171 Madison Ave. New York, NY 10016 (212) 683-2623

It may be difficult to imagine that a place which sells saris would also be a great source for fabrics. But in fact Far Eastern Fabrics has an excellent selection of exotic Java batiks, madras plaids, and beautifully woven silks, many of which are appropriate for home furnishings.

#### Hermes Leather

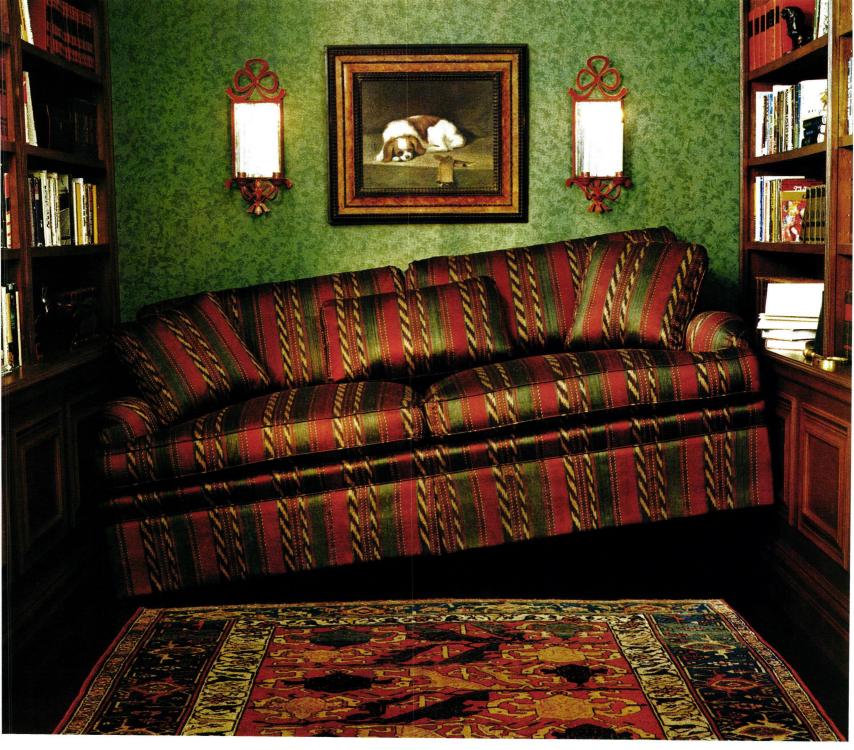
45 West 34 St. New York, NY 10001 (212) 947-1153

Since taking over the company a year ago, Bob Katz and Ralph Elias have expanded Hermes's upholstery lines. They've added plongé cowhide, which feels like lambskin but is as durable and as large as cowhide, as well as giant hides of Italian Cuoietto Lucido, which look like antique burnished leather. They sell hides in sizable quantities but will also offer just one skin.

#### **Home Textiles**

132-A Spring St. New York, NY 10012 (212) 431-0411 Before opening Home Textiles, Ann Helversen visited potential rivals and came away satisfied that she could provide better,





## Why we offer the same sofa in 67 sizes.

Unfortunately, while most sofas come in standard sizes, many spaces don't.

So at Century Furniture we make a full line of Custom Designer

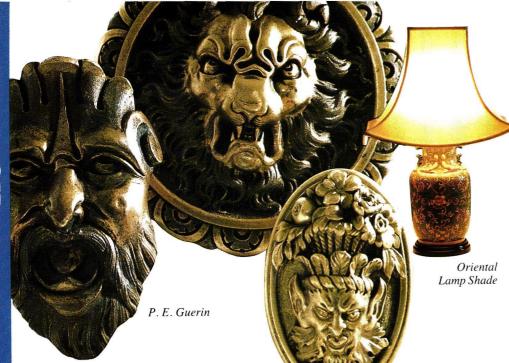
Seating to solve exactly that problem.

Available in a range of styles, each one is lavishly hand-crafted, carefully finished, and custom made in any length from 54 to 120 inches.

Why not call 1-800-852-5552 for more information, or for the name of a store selling Century Furniture near you?

After all, even if you're considering a new slant in decorating, we don't suppose you mean the kind up there.

Century Furniture



more pleasant service for people who don't have a decorator and want to order fabric. Her own designs, exclusive patterns from Europe, as well as a few lines at lower prices, can be turned into curtains or upholstered pieces by her full-service workroom.

#### Christian Schlumberger 1270 Third Ave.

New York, NY 10021 (212) 879-5530 For a swatch of Paris in New York, Christian Schlumberger can provide the goods-sophisticated European fabrics, tassels, and trims. The staff, all well versed in design, will make house calls for consultations. And its workroom will carry out the scheme for anything from upholstered walls to duvet covers.

#### **FRAMING**

#### **Bark Frameworks**

85 Grand St. New York, NY 10013 (212) 431-9080 By appointment Since Jared Bark started making simple

Antique Conservation



blond wood frames to support himself as an artist in the 1970s, the business has grown to include two partners and a large line of contemporary examples in exotic woods and welded metal with patinated finishes. The company is also known for its work as a modern art conservation framer. Clients: Leo Castelli, Museum of Modern Art, Whitney Museum

#### House of Heydenryk

417 East 76 St. New York, NY 10021 (212) 249-4903

With over 3,000 antique and reproduction frames lining its shelves, House of Heydenryk is capable of obliging even the most exacting customer. Now run by the fourth generation of the Heydenryk family, the firm has been in business since 1845 providing frames to such clients as Katharine Hepburn and Lauren Bacall. Copies of Hepburn's and Bacall's frames, as well as ones made for Picasso's last show, are still available along with others dating back to the Renaissance. Clients: National Gallery of Art, Parish-Hadley

#### Julius Lowy Frame & Restoring Co.

28 West End Ave. New York, NY 10023 (212) 586-2050

Lowy boasts one of the city's most extensive collections of antique frames (over 6,000) as well as beautifully hand-carved reproduction frames of all periods. It also restores antique frames, giltwood furniture, and works of art-services that have expanded since Lowy combined forces with another esteemed framer, D. Matt. Clients: Mario Buatta, Christie's, Peter Marino, Juan Montoya, Parish-Hadley, Sotheby's

#### **GILDING**

#### **Antique Conservation**

408 West 14 St. New York, NY 10014 (212) 645-8693 By appointment With eighteen years' experience, Maryalice Huggins heads up this small studio in Manhattan's meat-packing district. One of her most glamorous commissions was restoring a solid-gold chaise longue that once belonged to Marie Antoinette. The workshop's specialty is conserving antique furniture, frames, mirrors, and decorative objects. Clients: Christie's, Parish-Hadley, Rosenberg & Stiebel, Israel Sack

#### Society of Gilders

42 Maple Place Nutley, NJ 07110 (201) 667-5251

For an extensive list of gilders nationwide with expertise ranging from decorative and architectural work to manuscripts (and even food and fire trucks), contact the Society of Gilders, which also publishes a newsletter. Highly recommended New York gilders include Fitzkaplan (212) 925-2457, Boyd/ Reath (212) 925-1604, and Sheelin Wilson (212) 873-4344.



Home Textiles

#### **HARDWARE**

#### P. E. Guerin

23 Jane St. New York, NY 10014 (212) 243-5270 By appointment Guerin's dusty showroom is filled with the original glass cases from which the company has been selling custom hardware since 1857. The cases overflow with geometric Art Deco doorknobs, sinuous Art Nouveau hinges, acanthus leaf tiebacks, Empire keyholes, Louis XVI flush cups, modern rocklike faucets, available in over twenty

# Furniture and Fabrics

Carlisle Wing Chair Bradwell Tapestry

Headquarters: 800 Central Blvd., Carlstadt, NJ 07072 Telephone 201 438 8444 Lee Jofa/Groundworks Showrooms: Atlanta, Boston, Chicago, Dallas, Dania, Denver, Detroit, High Point, Honolulu, Houston, Laguna Niguel, Los Angeles, New York, Philadelphia, San Francisco, Seattle, Washington, D.C., Toronto, London.



Aileron

the salespeople checks to see if you can descend into the basement where Roscoe works. In this cramped space Roscoe recreates Victorian fixtures, repairs and rewires chandeliers, sconces, lamps, and bronzes, and, not surprisingly, makes light fixtures for pool tables. *Clients:* Howard Kaplan Antiques, Stephen Sills

#### LINEN

#### Anichini La Collezione

150 Fifth Ave.
New York, NY 10011
(212) 633-0788 By appointment
With a gift for elegant design and the
cooperation of some of Italy's finest
manufacturers, Patrizia Anichini and Susan
Dollenmaier have developed a stunning
collection of contemporary bed, bath, and
table linens. Pale-colored towels are made
to ripple like damask, dark-colored table
linens take on the richness of velvet.
Clients: Mark Hampton, Santo Loquasto

#### Ann Lawrence Antiques

250 West 39 St.
New York, NY 10018
(212) 302-4036 By appointment
With eight racks of over 10,000 pieces of
linen, lace, and tulle from 1820 to 1930,
Ann Lawrence—who also manages to have
a successful career as an evening-wear
designer—says she became hooked on

the stuff years ago. Now she offers an extraordinary selection of sheets, pillowcases, tablecloths, napkins, hand towels, and textiles. She is expert at dyeing and adapting and will transform white linens to tea-colored ones, twin sheets to queen size. Clients: Robert Metzger, set designers for Black and Blue and Tango Argentina

#### **Brook Hill Linens** 698 Madison Ave.

New York, NY 10021 (212) 688-1113
This small second-floor shop will make duvet covers, bed skirts, pillows, and shams to order in high-quality floral damask, satin stripes, and Italian embossed piqués. Among the most striking is Great Scot!, a black and white plaid on a linenlike cotton. Next year Brook Hill will get under the covers, expanding its line of sheets.

#### David Forster & Co.

35 West 57 St.

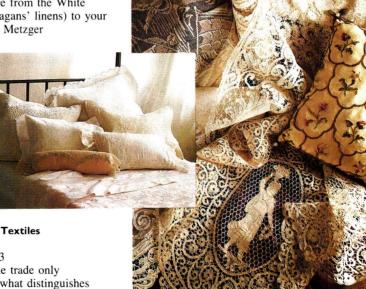
New York, NY 10019
(212) 753-9696 By appointment
Son of the owner of Léron, a not-so-secret
source for linens, David Forster has stayed
in the family business but taken on a more
adventurous clientele of decorators and
architects. Once they've chosen a scheme,
Forster designs linens to match. He makes
house calls—anywhere from the White
House (he did the Reagans' linens) to your
house. Client: Robert Metzger

Her apartment, which doubles as a showroom, is all atmosphere and antique linens. Opera music plays in the background as sheets, pillowcases, textile pillows, and bedcovers spill out of cupboards, closets, and drawers. If you're looking for seventeenth-century Belgian lace or embroidered Victorian tablecloths, Nunnalle is the one who has them. *Clients:* Gary Crain, Peter Marino, Dennis W. Rolland

#### **METALWORKING**

#### Aileron

16 Powers St.
Brooklyn, NY 11211
(718) 963-1032 To the trade only
A walk-in steel birdcage for a client on
Gramercy Park and a bridge that appears to
be floating between two walls are
representative of the range of Aileron's
projects. The modern aesthetic of
metalsmiths R. Carroll Todd and Katherine
Biddinger can transform stove hoods and
stair rails—objects that seem to be designfree—into sculptural statements. Clients:
Anderson/Schwartz, Architects, Frank Lupo
& Daniel Rowen, Architects



Françoise Nunnalle

#### -

Cooke Metalwork
55 Bethune St.
New York, NY 10014
(212) 691-1365 By appointment
Alvin Cooke's training in the fine arts is revealed in his metalwork. The spiral chairs he made for artist Elenora Trigaboff, for instance, function both as sculpture and seating. Architects and designers ask him to fabricate grills, tables, and railings, or to fix broken pieces. Client:
Steven Holl, Architects

Anichini La Collezione

#### N-K-A Fine Linens & Textiles

900 Broadway
New York, NY 10003
(212) 995-9050 To the trade only
Attention to detail is what distinguishes
Nancy Koltes's custom sheets. Pleats are
adorned with small pearl buttons, soutache
embroidery graces damask, delicate lace
dresses the ends of pillowcases. Her most
recent achievement is a high-quality readymade line just out in fine department stores
and boutiques. Clients: Victoria Borus,
Cullman & Kravis, Mary Dial Design

#### Françoise Nunnalle

105 West 55 St.
New York, NY 10019
(212) 246-4281 To the trade only
Decorators swear by Françoise Nunnalle.



#### James Garvey Studio

153 Franklin St.
New York, NY 10013
(212) 431-8424 By appointment
More avant-garde than most, Garvey has created custom pieces for the past fifteen years. A set of table and chairs looks like a sorcerer's hat made out of a jungle gym. On the other hand, Garvey can be more restrained: recently he completed the dome for St. Michael's Church. He will act as design consultant for a variety of metalwork, including fire grates and tools, lamps, gates, stair rails, and mirror frames. Client:
William Diamond Design

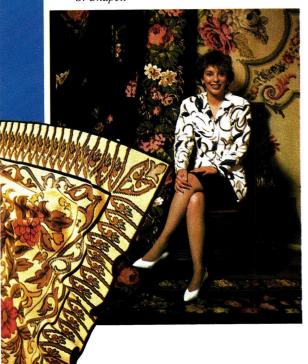
#### Tringali Ironworks

401 Greenwich St.
New York, NY 10013
(212) 925-2137 By appointment
If an indispensable part of your antique
printing press is broken, this is the shop to
fix it. Tringali, a business that has been in
the same family since 1925, will also make
anything that can be fabricated in iron,
including gates, window guards, and tree
guards. Client: Stephen Sills

#### Wainland's

351 East 61 St.
New York, NY 10021
(212) 838-3385 To the trade only
Don Wainland is one of the most established
metal fabricators and repairmen. His work
has earned him prized positions in Park
Avenue apartments and museum
collections—a table he made, designed by
Tod Williams, is in a branch of the Whitney
Museum of American Art. "One of my most
interesting jobs," says Wainland, "was a
shower that cost \$60,000." Clients: Robert
A. M. Stern, Peter Marino

#### S. Chapell





#### **PASSEMENTERIE**

#### Houlès

979 Third Ave. New York, NY 10022 (212) 935-3900 To the trade only This family-run company got its first big break when an early Houlès struck up a friendship with playwright Molière, whose father happened to be tapestry maker to Louis XIV. The family has since become known throughout the world for its quality craftsmanship in tassels and trims. In addition to 30 passementerie designs in at least 25 colors, Houlès offers hardware that would have been appropriate for the set of Star Wars—one finial looks like a satellite dish, another like nuts and bolts. Clients: David Easton, Jay Spectre

#### **Tinsel Trading**

47 West 38 St.
New York, NY 10018
(212) 730-1030
One bonus of being in business for over fifty years, as Tinsel Trading will attest, is that some of the overstock is bound to come back in fashion. It has a superb selection of original 1930s and '40s trim, cord, braid, and fringe that shimmer with

metallic thread. Contemporary fringe, appliqué, tiebacks, and gimp are also in abundant supply at reasonable prices. *Clients:* Robert Currie, Peter Marino, Juan Montoya, John Saladino

#### **RUGS**

#### Beyond the Bosphorus

79 Sullivan St. New York, NY 10012 (212) 219-8257

Located in Greenwich Village, Beyond the Bosphorus requires a trip beyond the boundaries of the rug district, but decorators say it's worth it. Owner Ismail Basbagi brings back handmade antique and not-so-antique kilims from Turkey and has about 500 examples in the store. He will also shop for customers' specific requests when he's abroad. *Client:* Gillette-Shadley Designs

Samuel adorn their projects with Trade

France trimmings, and now so can all

eager customers. The workroom of Le

Décor Français can execute any design.

#### S. Chapell

1019 Lexington Ave. New York, NY 10021 (212) 744-7872

"We have the best selection of needlepoint rugs anywhere in the world," says owner Sonia Chapell. Her rugs are made in Spain by a two-hundred-year-old factory that has an equally old pattern library from which alternate designs can be chosen. *Client:* John Robert Moore

#### **Elizabeth Eakins**

1053 Lexington Ave. New York, NY 10021 (212) 628-1950 Runners, hanging like banners on the walls, Bon appétit.



The Harden Dining Room. Crafted in cherry by the hands of Harden. Send \$3 for Dining Room Catalog or \$12 for Complete Portfolio to Harden Furniture, McConnellsville, New York 13401. \*\*Flatden\*\*™





Elizabeth Jackson

proclaim the many possibilities of handwoven rugs and the virtues of plump wool. Eakins's genius lies in her custom work for clients. She can copy colors from fabric swatches with stunning accuracy and will design patterns to match. Clients: Mark Hampton, Parish-Hadley, Robert A. M. Stern, Bunny Williams

#### Elizabeth Jackson

92 Horatio St. New York, NY 10014 (212) 989-8734 By appointment Possessed of a strong sculptural integrity, this artist's rugs are worthy of a new category: floor art. Jackson's brightly colored, anything-but-square imagery, ranging from boomerangs to winding roads, developed out of her experiments with painting cutouts. Much of her current work is commissioned by private clients.

#### STONE

#### **Empire State Marble**

207 East 110 St. New York, NY 10029 (212) 534-2307

"Empire is very old-world," says James Huniford, an associate of decorator Stephen Sills. "It's a family shop and they still close for lunch." Two sons of the third generation are taking charge, making dresser tops, tabletops, kitchen counters, even marble saddles. Client: Stephen Sills

#### **New York Marble Works**

1399 Park Ave.

New York, NY 10029 (212) 534-2242 Another third-generation shop, New York Marble is known for its repair work. It also offers more than 350 kinds of marble.

Clients: Christie's, Ann LeConey, Metropolitan Museum of Art, Sotheby's

#### **Stone Source**

135 Fifth Ave. New York, NY 10010 (212) 979-6400 An aggressive young firm, Stone Source tries to best the competition by stocking both common and exotic marbles. Black, which it reports is the color of the moment, is available in several subtle shades, from Georgian Jet Mist to Bronzino, a granite highlighted with specks of bronze. It works primarily with architects, but there is someone on staff who will advise on tile and cut-to-size work. Clients: Florence Perchuk & Associates, Michael de Santis

#### **UPHOLSTERING**

#### **Devon Shops**

111 East 27 St. New York, NY 10016 (212) 686-1760

Known for reproductions of French styles, Devon Shops started out sixty years ago as an importer of furniture frames. But when the owners found themselves modifying pieces for clients, they decided to employ carvers in this country so that the company could make its own frames and then upholster them. Devon Shops also provides a service for clients without a decorator.

#### Mark Evan Design Collection

969 Third Ave. New York, NY 10022

(212) 644-7007 To the trade only "I'm one of the few who will make almost

any classic-like the Syrie Maugham love seat or the Charles of London chair-and you don't need to reach for the smelling salts after the price is quoted," says the young proprietor, Mark Evan. He likes to work closely with his clients and asks an infinite number of questions before beginning a project. Customers might not leave his showroom with a sofa, but, he says, "they will leave knowing the difference between good and bad work." Clients: Carleton V, Zajac & Callahan

#### Mike Milillo Interiors

207 East 84 St. New York, NY 10028 (212) 744-9139 To the trade only This small workroom, run by Mike Milillo with the help of his wife, will execute any window treatment, fulfill any sofa dream. His customers, including prominent decorators, recommend Milillo's work for its price and quality.

#### Ronald Jonas Interiors



#### **Ronald Jonas Interiors**

44 West 18 St. New York, NY 10011 (212) 691-2778 To the trade only Specializing in a style it calls Fringlish (French and English), Jonas Interiors is revered for its overstuffed look-a typical armchair is stuffed with twenty pounds of horsehair and then wrapped in twelve pounds of pure down. Says Steven Jonas, grandson of the founder, "It's only a matter of time before my grandchildren will be re-covering the pieces my father first made." The sofas are meant to be passed down like heirlooms. Jonas also has a curtain workshop, but for the moment it is not able to take on new

clients. Client: Mark Hampton



Ronald Jonas Interiors

#### **Versailles Drapery & Upholstery**

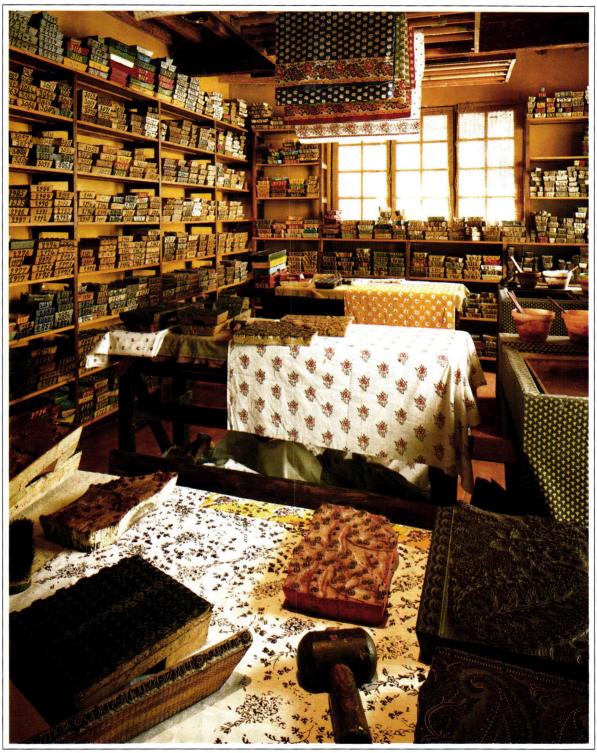
37 East 18 St. New York, NY 10003 (212) 533-2059

"Upholstering is a very complex art," says Bernard Fischer, one of three brothers who run Versailles. Using techniques passed on from their family in France, the brothers and their associates meticulously restore, rebuild, and reupholster antique furniture, stripping each piece to its frame to assess the strength of the wood. They will custom-build pieces for clients who give them an original design.

Stylist: Anne Foxley



Charles Deméry Museum, Tarascon, France



Provençal patterns from original woodblock designs by Souleiado. Exclusively at:



### Care & Maintenance



#### **ART CONSERVATION**

#### Appelbaum & Himmelstein

444 Central Park West New York, NY 10025 (212) 666-4630

With a specialty in ethnographic art—Precolumbian artifacts, African and Native American objects, and Oceanic art—coowners Barbara Appelbaum and Paul Himmelstein sometimes end up with unusual commissions, such as the conservation of an Egyptian mummy. "We usually don't work on the mummy itself," Appelbaum says. "But even when you're restoring the case, it feels a bit strange."

#### **New York Conservation Associates**

By appointment (212) 594-8862

Rustin Levenson and Harriet Irgang oversee a team of specialists who at any one time might be working on a Jasper Johns, a Fairfield Porter, and a Toulouse-Lautrec. In the case of a damaged piece by a living artist, New York Conservation often makes the structural repairs and then invites the artist to restore the work. They also accept on-site commissions. For example, conservators stayed in Lee Krasner and Jackson Pollock's house in East Hampton, New York, to remove the floor in Pollock's studio and restore the original paint-splattered one underneath. Clients: AT&T, Exxon, Whitney Museum

#### **Charles von Nostitz**

361 West 36 St.
New York, NY 10018
(212) 465-9837
This conservator has a contradictory reputation—some believe that he works only

on old-master paintings, others that he works only on modern art. In fact, von Nostitz, who studied at New York University's conservation school and the Metropolitan Museum, is qualified to do both.

Innumerable eighteenth-century canvases as well as paintings by Hans Hofmann have passed through his studio. He spends about a quarter of his time at auction houses with clients who solicit advice before bidding. Clients: Citibank Art Advisory Service, André Emmerich

#### Martina Yamin

By appointment (212) 532-6957

A conservator of works of art on paper from any period, Yamin adheres to the stringent code of ethics subscribed to by professionals in the field: every step is photographed, from pretreatment to the finished piece, and every chemical enumerated. She is able to determine and describe to clients what the work will look like when completed—but not every problem can be solved. "The most exciting moment," she says, "is when you unglue something on an acidic backing and discover an equally interesting image on the other side. I once found a Klee on the back of another Klee."

#### **FURNITURE RESTORATION**

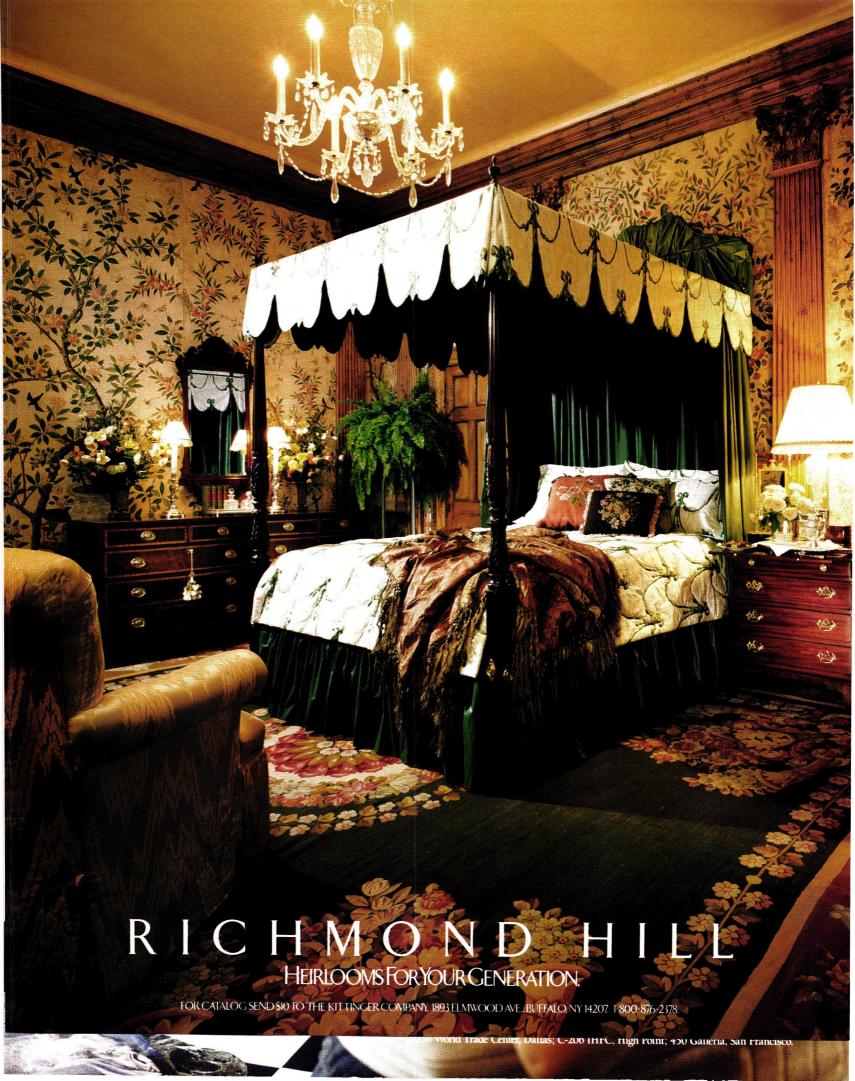
#### Joseph Biunno

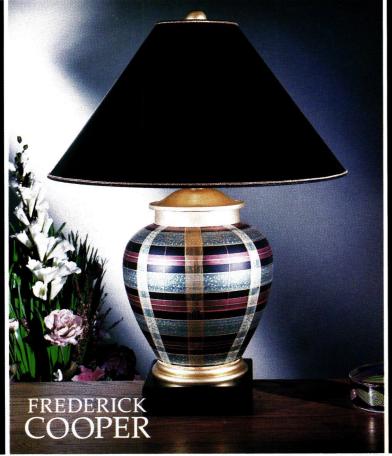
129 West 29 St. New York, NY 10001 (212) 629-5630

A superb third-generation craftsman, Biunno also has a talent for marketing. When he moved from his father's tiny shop three years ago to a larger space where he could

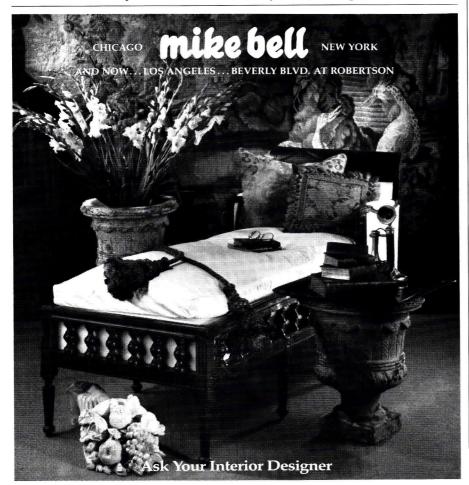
### **KITTINGER**







Frederick Cooper Inc., 2545 W. Diversey Ave., Chicago, IL 60647



### HG GUIDE

#### CARE & MAINTENANCE

#### **GLASS RESTORATION**

Art Cut Glass Studio

RD 1, Box 10, Fawn Drive Matawan, NJ 07747 (201) 583-7648

Owner Antonin Jochec does glass repair with a creative flair. He is inundated with work from Steuben as well as from private clients whose Gallé vase or Tiffany lamp has been damaged. Jochec's own designs, which are similar in style to Steuben's, include basrelief portraits—one client wanted a likeness of President Ford preserved in glass. Clients: Baccarat, Tiffany & Co.

#### **Glass Restoration**

-amp Style No. 5197 Ht. 25" Available through interior designers.

308 East 78 St. New York, NY 10021 (212) 517-3287

This shop regrinds, reshapes, and recuts all types of glass, from ancient Roman relics to twentieth-century tableware. Owner Augustine Jochec and his twin brother, Antonin, who runs Art Cut Glass Studio, began their training in Czechoslovakia thirty years ago in one of the many apprenticeship schools. "The machines that I use are essentially the same as the ones used two hundred years ago," Jochec says. "It's only the craftsmen who get better." Clients: Bloomingdale's, Lalique, Steuben

#### **RUG CLEANING & REPAIR**

#### **Chevalier Conservation**

157 East 64 St. New York, NY 10021 (212) 249-3922

Maison Chevalier, a French company that is a respected source for high-quality rugs and tapestries, has just initiated a conservation service with facilities in Connecticut. Both the Louvre and Versailles have had their tapestries handled by Maison Chevalier, known in Europe for its unique wet-cleaning process, which is safer for antique rugs and fabrics than dry cleaning. *Client:* Helen Clay Frick Foundation

#### Restoration by Costikyan

38-10 29 St. Long Island City, NY 11101

(718) 786-9684

When Mark Hampton needed help restoring the rugs at Blair House, the White House's official guest residence, he turned to Phillip Costikyan, whose family has been in the rug conservation business for four generations. With an emphasis on one-on-one attention to customers, the firm will restore and repair priceless Orientals, kilims, tapestries, Aubussons, and Savonneries, among others. *Clients:* Ann LeConey, Rosecore





# See Your World Through The Eyes Of A Great Decorator

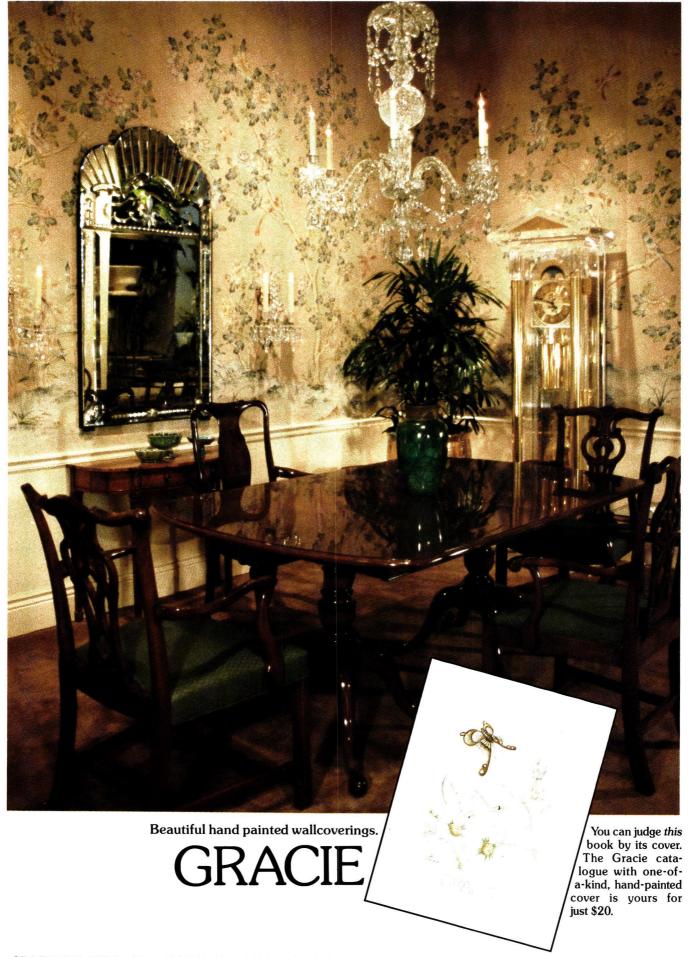
Mark Hampton is admired throughout the world for the incomparable taste and style he brings to clients in his decorating. Now he brings the same fresh ideas, keen observations, and professional advice to you in this wise, warm, extraordinary volume. In 37 essays he guides you through everything from "The Uses of Wallpaper" to "The Delights of Chinoiserie," from "Setting the Table" to "Learning from the English Country House." There are whole sections devoted to colors... individual elements such as curtains and fireplaces...



styles... materials, even decorating outdoors. He has illuminated the text with over 100 of his exquisite watercolors and added his own wonderful handwritten asides.

Mark Hampton On Decorating is one of the most personal books ever created by a great decorator, as well as the most informative, engaging, and inspiring. To reserve your copy in the special slipcased edition created exclusively for Condé Nast readers, mail the coupon below today or call toll-free 1-800-453-1400.

YES! Please send me copy(ies) of Mark Hampton On Decorating at \$29.95 each. I've enclosed \$3.00 for shipping	Method of payment: ☐ Check ☐ American Express ☐ VISA☐ MasterCard
for each book. Mail to: Condé Nast Collection, P.O. Box 10214, Des Moines, Iowa 50336	Credit Card No:
NY	Expiration Date:
Name Address	Signature
CityStateZip	Please add sales tax in the following states: CA,CO,IA,MA,NY,KY,GA,MI,IL Please allow 4-6 weeks for delivery



Many people buy crystal, a lucky few own Daum.



BLOOMINGDALES NEIMAN MARCUS ROBINSONS BULLOCK'S WILSHIRE GUMPS SHREVE CORRIGANS ZELL BROTHERS BERGDORF GOODMAN MACY'S SAN JOSE MARSHALL FIELD'S J. JESSOP BAILEY BANKS AND BIDDLE LOUIS MARTIN JEWELERS BORSHEIM JEWELRY DAUM BOUTIQUE



### Wallpapers as well as fabrics.

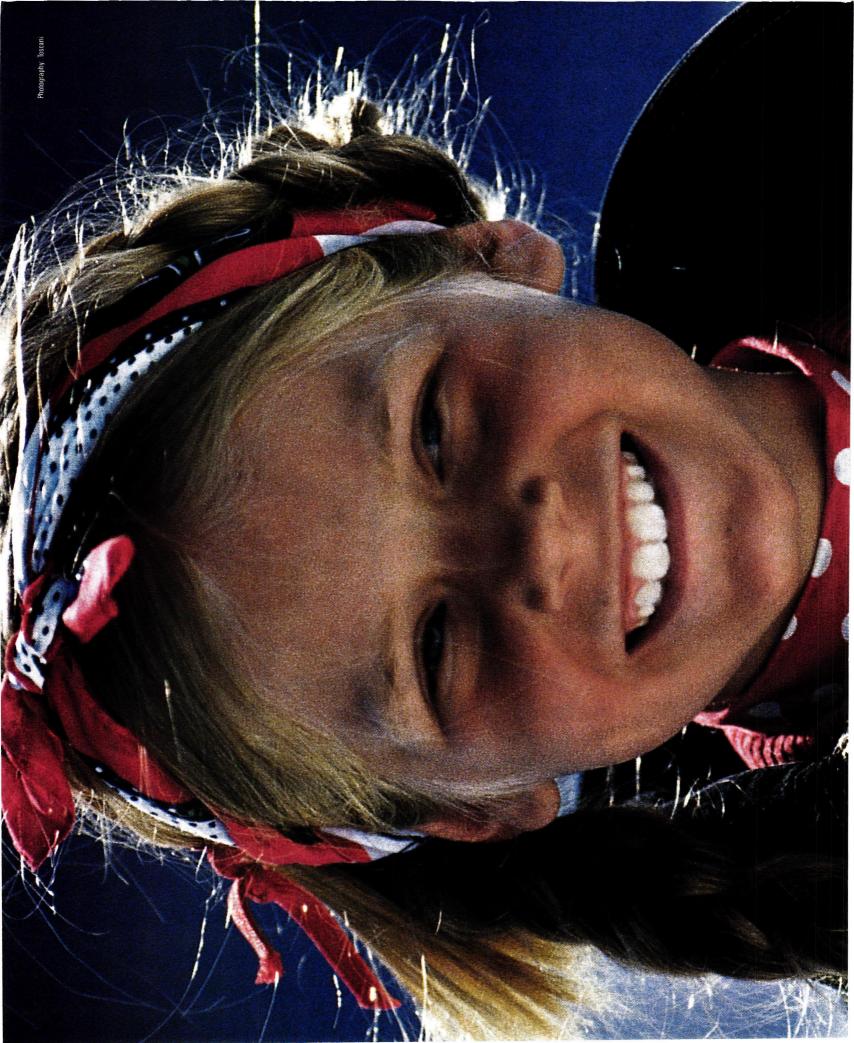
Stroheim & Romann has been known for fine fabrics for well over a century.

Today, we are also known for fine wallpapers.

From our Stately Homes, Winterthur and Stroheim & Romann I Collections to our American, La Belle Maison and Sporting Collections, our newest wallpapers offer you a spectrum of superb designs.

Come visit one of our showrooms at your first opportunity for a world of inspiration in wallpapers as well as fabrics.

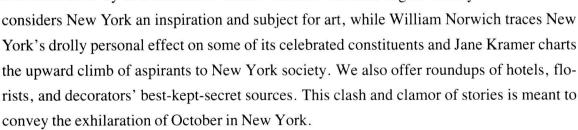


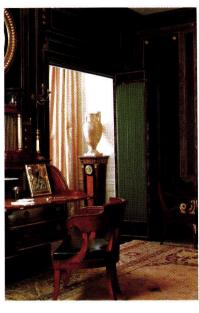


# EDITOR'S PAGE

trolling along Madison Avenue in the 60s or on West Broadway in SoHo, it is easy to forget exactly where one is—London, Paris, or Rome. Diversity is at the very heart of New York and of HG's New York issue, which starts uptown with Sister Parish's distinctly American statement for a preeminent New Yorker possessed of Picassos, Matisses, and Monets and then heads downtown to a spectacular loft with a landmark collection of 1980s art. Energy, excitement, opportunity are buzzwords when it comes to describing New York, for these are the qualities that draw people like novelist Jay McInerney and writer Dominick Dunne, superagent Lynn Nesbit, and publishers Joni Evans of Random House

and Nancy Evans of Doubleday. But there's another, more intimate side of the city—it's home to families like rock guitarist Mick Jones, his wife, Ann, and their five children as well as advertising wunderkind Peter Arnell, his wife, writer Sara Nolan, and two-month-old Lucy. And as our cover story so beautifully illustrates, there are apartments of such charm, allure, and comfort that they are every bit as much a retreat as a house deep in the woods. There could be no more fertile environment for decorators, such as the young and gifted Stephen Sills, Keith Irvine, Stephen Mallory, David Kleinberg of Parish-Hadley, Kevin McNamara, and celebrity architect-decorator Peter Marino, whose dizzying rise to the top is chronicled in an exclusive interview by HG executive editor Charles Gandee. Ingrid Sischy







The grand library interior, above, of a Fifth Avenue apartment by Peter Marino and the inviting salon, left, of Michael O'Donoghue's West Side town house epitomize two of the many different styles found throughout New York.

Editor in Chief

Many Morograd

# A Very Private Collection

Sister Parish draws upon a friend's family treasures for a grand riverside apartment. By John Richardson Photographs by William Waldron

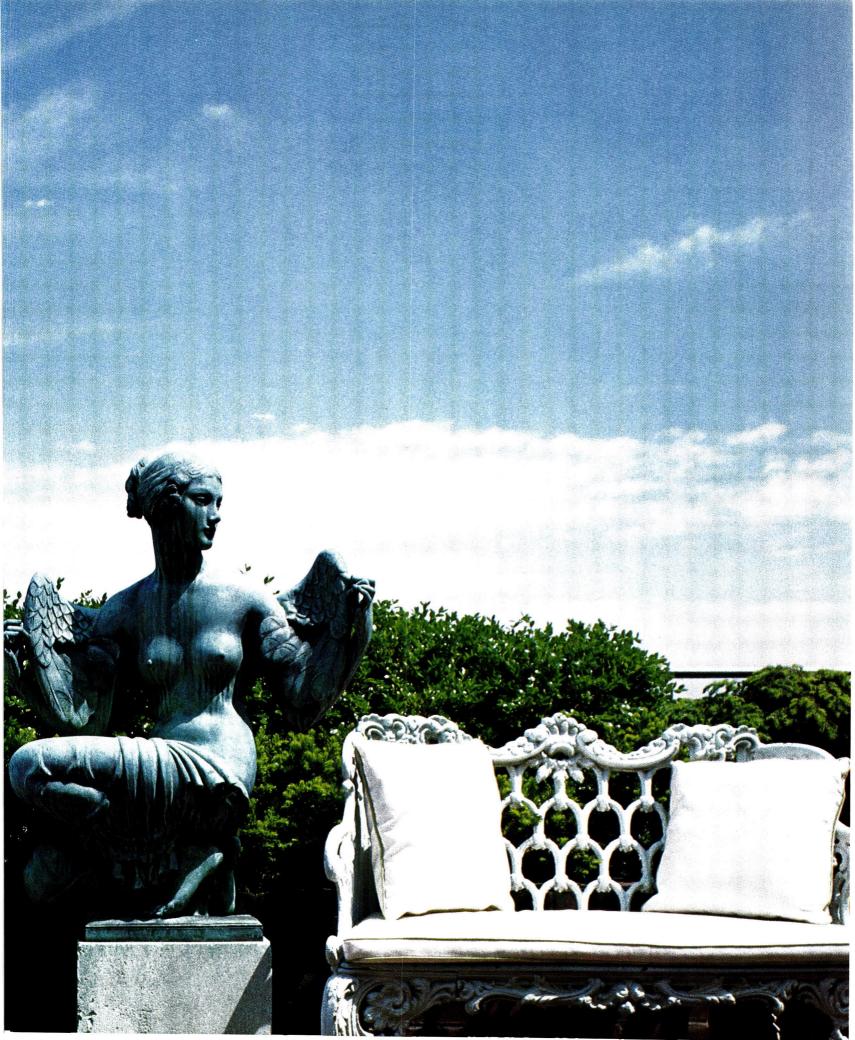
he owner of this apartment overlooking the East River prefers to remain anonymous, but the decorator's identity cannot be kept secret. No one else in America does a room with such patrician aplomb, such life-enhancing charm, such a lack of gimmickry or trendiness. No one but Sister Parish.

According to one of her many devoted clients, Sister is at her very best when working for (it might be more accurate to say with) a great friend—like the owner of this apartment. Sister knows exactly the impact that her friends want their rooms to make, the atmosphere they want to evoke. God forbid that the effect should ever be opulent or showy-what the French call tape-à-l'oeil. However, certain rooms have to be more intimate or formal, summery or wintry, classic or romantic than others. And Sister knows just how to achieve this. She knows where her clients will want to converse, nap, play cards, drink, or write letters and how subtly to define those areas. Remember, too, that Sister is a consummate hostess in her own right and a wit of formidable repute. Decorating is not something she ever had to learn. Like her other social graces, it is instinctive.

Her clients' way of life had better approximate Sister's. For when doing up a house for people who are not as yet friends, she can be daunting. She is even rumored to embark on a new job by wheeling a tea trolley through room after room and piling it with things that "won't do"—things she considers pretentious, mingy, or triste. Tycoons have been known to quail as the tea trolley comes remorselessly back again

On a terrace overlooking New York's East River, John Gregory's bronze *Philomela* spreads her wings between cast-iron garden seats in the Rococo style.













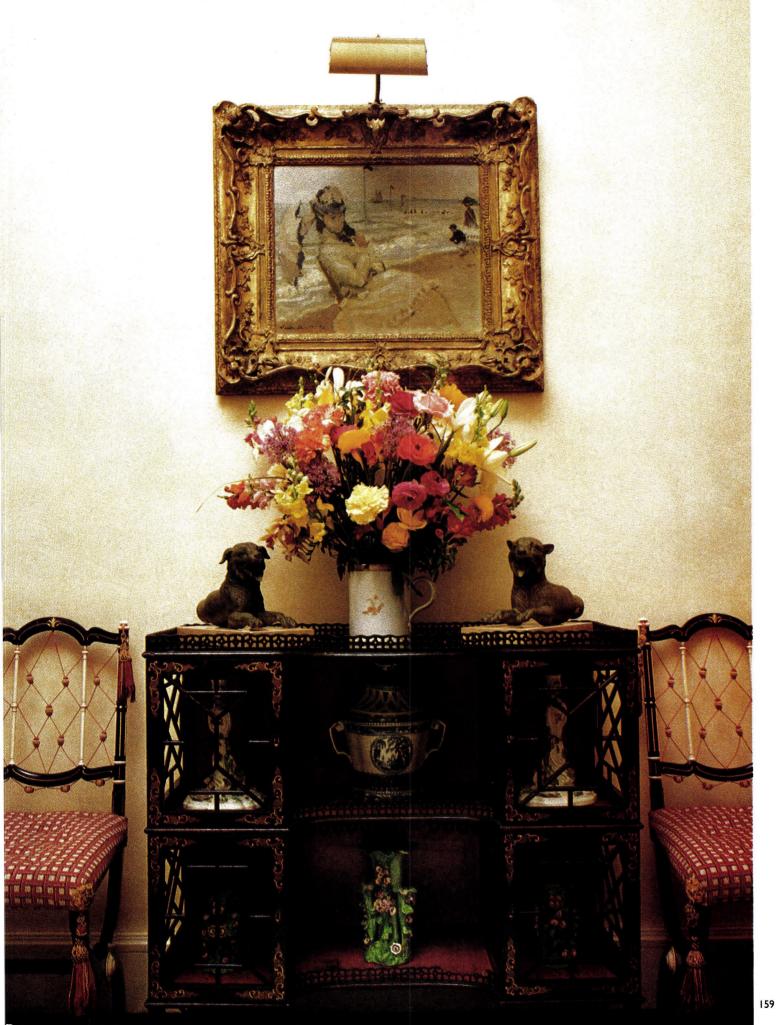
and again for their unlovely possessions. In the present case the problem was the reverse: too many treasures.

his apartment embodies all of Sister's qualities as a decorator. It also reflects in no uncertain way the character of the client rather than that of the decorator. "At least I hope it does," says Sister. It was done in a hurry, she explains. Subway construction nearby had driven the owners out of a much larger house. However, with such wonderful paintings, furniture, and objects to draw on—storerooms full of family things going back for generations—the job went quickly and smoothly. "Carpets were one of the few items we had to shop for."

Sister sees her old friend as a romantic. Whenever she works for her, as she has again and again over the past 25 years, she tries to stress this aspect. "Easy when

someone is totally sure of her taste." She likes everything to be light in tone and spirit, Sister says. The living room is a fresh ivory, the dining room is lacquered a sunny yellow, and the library a no-nonsense red. The upholstery is pale and pristine. Sister has been sparing in her use of chintz. The high-backed settee in the dining room would have looked forbiddingly grand upholstered in velvet or brocade. Trust Sister to give it an invitingly informal look by covering it in a lightly patterned linen. Since the light streams into this apartment from every direction except north, the rooms have a marvelous luminosity that

Alfred Munnings's Red Prince Mare hangs above a high-backed Louis XVI settee in the dining room, above. Left: The table is set with family silver. Opposite: An 18th-century English chinoiserie cabinet below Monet's Camille on the Beach, Trouville.





cream-colored shades diffuse into a golden haze. All the better for enjoying the paintings, not least the mini masterpieces—the postcard-size Vuillard, the tiny Chassériau—perched on side tables or bookcases.

he Cubist Picassos are especially remarkable. I remember seeing them many years ago on the walls of Gertrude Stein's Paris apartment and thinking what a brilliant eye that wily old girl must have had to have picked them straight off the easel. There is also a memorable self-portrait by Picasso: smaller and earlier than the famous *Yo Picasso*, which was sold this past spring for a record price. But this one is more soul-searching, more revelatory. As for the little Monet *Camille on the Beach, Trouville*, it may be small, but no finer example of Impressionist painting is to be found in an American collection.

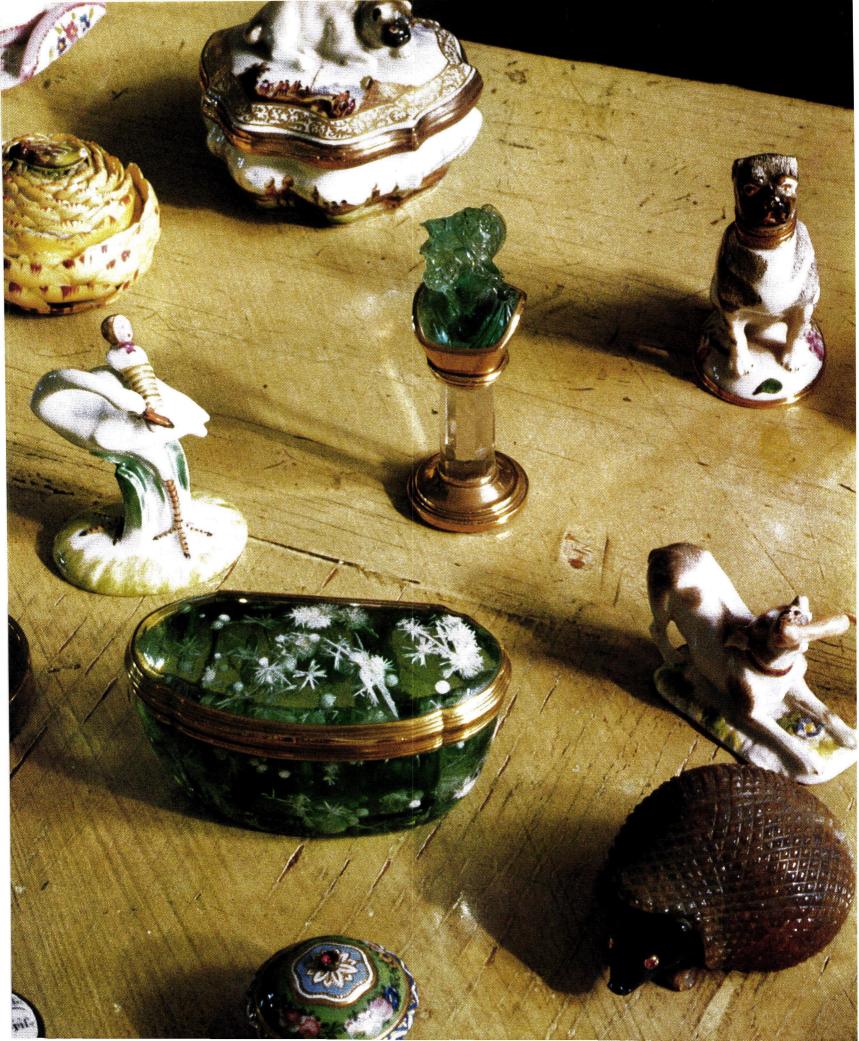
This apartment reveals the lady of the house to be a consummate maîtresse de

maison. True, she can count on a number of skilled retainers, but it is she who masterminds every detail. Nothing is too good for her numerous family and friends, and in the name of hospitality her benevolent eye will take on an eagle glint if everything is not just as it should be. The food always reflects the hostess's thoughtfulness and imagination. Who else serves bite-size club sandwiches for tea? Cut with a laser beam, a clever child opined. As for the vegetables, Truman Capote must have had this household in mind when he declared tiny vegetables to be the acme of old-world luxe. Here they serve lima beans the size of seed pearls. But then the lady of this house is fortunate in owning an estate not too far from New York which is tended by some of the greenest-thumbed gardeners in the Western Hemisphere. Hence tiny vegetables; hence flowers free of the florist's taint; hence cachepots brimming with orchids of prize-winning rarity.

Before we leave this apartment, we should tear our eyes away from the walls and look out across the terrace to the panorama up and down and across the East River. Silhouetted in the foreground is John Gregory's bronze of Philomela, whom the gods changed into a nightingale or swallow (legends differ) as compensation for having her tongue cut out by a vengeful brother-in-law. Poor Philomela may have her back to the incomparable view, but at least she faces into one of New York's most civilized and romantic rooms. 

\*\*Editor: Carolyn Sollis\*\*

Rococo candelabras and an 18th-century English clock garnish the library's Louis XVI mantel, above. Vermilion walls set off a Fauve landscape by Vlaminck. The carpet is Bessarabian. Opposite: Porcelain pugs, a swan, and a hedgehog with ruby eyes inhabit a desk top scattered with patch boxes, snuffboxes, and other bibelots.





# Playing for Keeps

The art of the eighties is the focus of a gallery-like loft. By Jerry Saltz Photographs by Oberto Gili





ichael and B. Z. Schwartz are young collectors who collect new art in an old-fashioned way: se-Lectively and in depth. The New York City loft they live in has been built around this collection—nothing is here on the principle that "it will look great over the sofa." Every decision about every detail—lighting, the length and thickness of walls, paint color—revolved around the 1980s American art that has been assembled first by Michael on his own and then in concert with B.Z., the bank vice president he married in 1987. Michael works as a trader on Wall Street, but, as he puts it, "my occupation is not my life—it's only a thing I do to help support my habit, so to speak, and my habit is collecting art."

The son of Eugene and Barbara Schwartz, well-known collectors in their own right, Michael came by his habit naturally, growing up as he did around art and artists. After majoring in business at the University of Pennsylvania, he studied photography with Lisette Model at the New School in New York, embracing and then abandoning the idea of being a photographer himself. In 1980 he helped his parents assemble their collection of portrait photography, also buying some things for himself. As it turned out, the interest in photography provided Michael with basic training in the art of his own time, for the medium would have a profound effect upon—and would be profoundly affected by—artists who were emerging in the early eighties. Schwartz considers his collection to have started in 1982 when he purchased a black and white painting by Jack Goldstein which converts a routine news photograph of a city being firebombed into a dramatic large-scale image.

Although living in a tiny studio apart-





Nothing is here on the principle that "it will look great over the sofa"

# SoHo Salon

Adman Peter Arnell and writer Sara Nolan make a montage of their lives. By Martin Filler Photographs by Oberto Gili

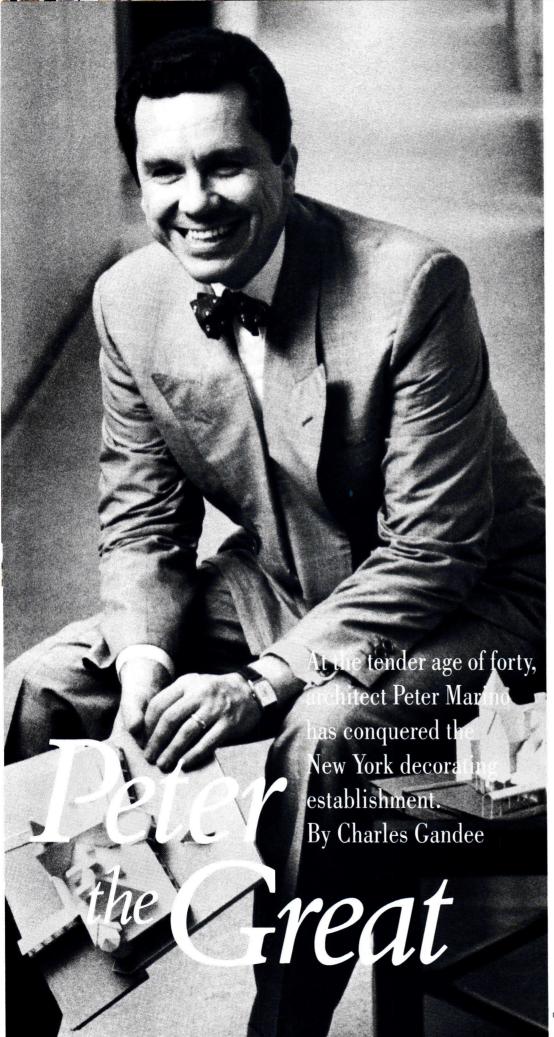
hen a couple with strong visual tastes marries, that can spell the beginning of the end of happiness. But for Sara Nolan and Peter Arnell, wed in May 1988, the honeymoon is still on and shows no signs of ever being over. He is the reigning boy wonder of advertising; at age thirty, he and his long-time partner, Ted Bickford, have turned New York's Arnell/Bickford Associates into one of the hottest agencies in the world. His wife, Sara Nolan, formerly with Vanity Fair and now a freelance writer, has recently given birth to their first child, a daughter named Lucy. The proud parents acknowledge that their compact object-crammed SoHo loft is likely to remain their home for only a short while longer because of the lack of space and the flagrantly unchildproof way in which it is arranged. Nonetheless, the owners see it both as a montage of their lives and a way station in their progress.

"I grew up in Brooklyn," Arnell explains, "and Sara grew up in Saugerties, New York, a little town her family has lived in since 1648. There's a lot neither of us had while growing up but learned about later and has since become a part of us. We have old family heirlooms, pictures of our grandparents, things we've bought together. Our house is a true representation of how small our world is in one sense but also of how big our life is at this moment."

That encompasses quite a bit. Arnell worked under the Princeton architect Michael Graves, who pioneered the taste for the Biedermeier style among architects a



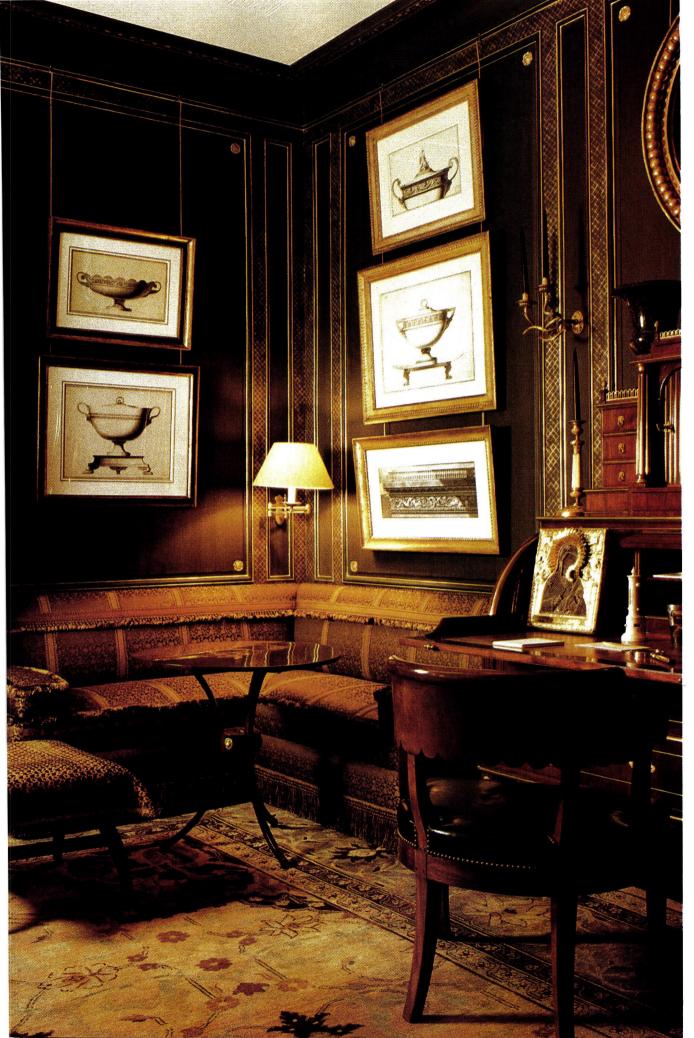




y clients aren't those nouveau riche people worth fifty million dollars," said Peter Marino. "My clients write checks for fifty million dollars." He made that unforgettable statement in the prim, precise, nonspecific European accent he acquired somewhere along the road from Bayside, Queens—where he grew up, the son of a Grumman engineer, in a three-bedroom suburban house—to Manhattan—where he has lived and worked since graduating from Cornell University in 1971. And then he laughed. Very loudly.

If it's true what they say about architects and decorators being only as good as their clients, then Peter Marino is among the best in the world. Since 1978, when he opened his East 58th Street Manhattan office, he has assembled an international roster of devoted consumers of his design talents that includes not only high-profile names familiar to readers of W and Vanity Fair but also low-profile names familiar to readers of Forbes and Fortune. Not surprisingly, many of Marino's clients tend to be publicity-shy—I was warned twice that the mere mention of this name or that would result in litigation. Instead of the usual doctors, lawyers, and run-of-themill six-figure business executives, Marino's clients are tycoons, financiers, and assorted heirs and heiresses. "I didn't deliberately go out and say, 'I only want the world's richest people as clients," " he claims. "The fact that they happened to come along was very lucky."

Considering the economic eminence of his constituency, it is somewhat puzzling that Peter Marino is appreciably less well known than many of his colleagues in the New York decorating establishment. He and his 80-member staff may currently be at work on 25 projects scattered across six countries and three continents, but in terms of name recognition he's no match for Mario Buatta, Mark Hampton, or John Saladino. Why? "Those are the New York boys," explains Marino. "I don't even know them. They're not in my world and I'm not in theirs. I'm on a different track than the ready-to-wear boys who go out and pick ready-to-wear models and pick ready-to-wear fabrics and put a collection together. I don't do ready-to-wear. I haven't been to the D & D Building in years. Mine is very much a couture house. Everything is special, everything is cus-



Peter Marino, opposite, holding a model of one of the four projects he's currently working on for the controversial media mogul Christopher Whittle—a new house in Knoxville, Tennessee. Left: In a quiet corner of a Wall Streeter's luxe library, a custom banquette made in France is covered in Japanese silk patterned after a document screen border. The 18thcentury mahogany desk, attributed to David Roentgen, is from Didier Aaron, London. Details see Resources.

tom, everything is unique." Although Marino does have kind, if measured, words for New York decorators Jed Johnson and David Easton, he sees himself more in line with European talents—with David Mlinaric in London, Renzo Mongiardino in Milan, and Jacques Grange, Henri Samuel, and François Catroux in Paris.

ike so many of his clients, Marino prefers to maintain a relatively low public profile. You are more likely to run across him downstairs at the Metropolitan Museum of Art heading toward a lecture on "The Splendors of Saint Petersburg' than upstairs dancing at one of nouvelle society's black-tie fêtes. Yet he does, from time to time, show up on the New York social circuit. At the opening of the 1989 Winter Antiques Show, for example, he was conspicuous squiring around Claudia Cohen, wife of Revlon boss Ron Perelman, for whom he has designed a jet, a helicopter, a winter house in Palm Beach, a summer house in East Hampton, and a double-width five-story town house in Manhattan.

Multiple commissions are a Marino trademark. At this point, he reports, "repeats" constitute ninety percent of his work. "I keep all of my clients by making sure they're happy," he boasts. "Which gives me two very strong cards to play: one, I don't have to take any new clients, and two, most of my clients are growing and prospering and will continue doing projects as they move along in life." One example of a growing and prospering client is media mastermind Christopher Whittle, who has called upon Marino to design two apartments in the Dakota, an office in the Seagram Building, a house in East Hampton, a house in Knoxville, and a new \$50 million corporate headquarters complex, also in Knoxville. Another not-



"I see myself in the league of the old-time architects, of Stanford White, who went with clients on the grand tour of Europe"











atypical client is Meshulam Riklis, who in addition to being the man behind Pia Zadora is the man behind Samsonite, McCrory, and Culligan. Riklis's ex-wife, Judy, introduced Marino-who had designed her apartment in New York's Hampshire House—to the Riklises' daughters, each of whom commissioned an apartment in New York and one of whom also commissioned a house in Southampton. Riklis was sufficiently impressed to present the architect the commission to renovate Pickfair, the Hollywood estate of Mary Pickford and Douglas Fairbanks, as well as a town house in Manhattan. "You build a relationship with people," explains Marino. "In my profession there are very few oldfashioned family architects. Well, I am one of them."

lthough the extent of his clients' design needs is as impressive as their loyalty, it is the magnitude of individual projects that reveals the staggering scale of Marino's practice. A single example should suffice. In an effort to deflate one of those bloated rumors you hear circulating around Manhattan dinner parties, I asked Marino-rather crassly, I'll admit—if there was "really \$57 million worth of stuff" in the living room of one of the five apartments he had arranged for me to visit one memorable afternoon. He paused, calculated, and then said, without so much as blinking: "Only if you include that little library next door."

One clue that helps explain Marino's meteoric rise to the top lies in, of all places, *The Andy Warhol Diaries*. "I can't figure Peter out," wrote Warhol on September 29, 1977, "he's nutty. I told him how he owed his whole life and architecture career to us—how we gave him his first job—took him out of his business

A czarina would feel at home in the opulent bathroom, left, that Marino installed in Barbara Hutton's former Fifth Avenue apartment. A 19th-century French alabaster chandelier illuminates Italian Neoclassical patterns embedded in a mosaic marble floor. The walls and barrel-vaulted ceiling are pearwood with lacquered birch inlays and a gilt bronze acanthus crown molding. The custom bathtub is antique marble. The burlwood side table is Marino's own design.





knickers and gave him his long pants and he said that well now he was in Armani suits and we sure didn't put him in those. He was funny (cab \$4)." Marino does not disagree with his late friend's claim on his career. "Do you owe it all to Andy?" I asked. "In the chain of events in a person's life," he said, "yes, very much."

lthough the details are a bit sketchy, the story goes something like this. It seems that back in 1969 ▲ Marino took a year off from Cornell for a little hands-on architectural experience in the New York office of Skidmore, Owings & Merrill and met the artist, who was then the most popular platinum blond in town. The twenty-year-old Marino soon became one of the brighteyed young boys in the Warhol entourage who tripped the light fantastic at Max's Kansas City. Although Marino hints that there are dark tales to be told of those early days in Gotham, they are not to be found in the Warhol diaries-"Thank God, Pat Hackett [editor of the diaries] is a friend," he notes. Nonetheless, the bond between the artist and the architect-in-training was clearly a close one. Marino ended up with the commissions to renovate Warhol's town house and the Factory as well as the town house of Warhol associate Fred Hughes.

The Warhol entries in Marino's portfolio served as an imprimatur, of sorts. "In the late sixties and the early seventies, Andy was quite a good calling card," remembers Marino. "As times changed, however, and as clients became more social and at a certain economic level, it actually became rather a liability to say you had worked for Andy Warhol." But by then, of course, Marino was off and running, thanks to early commissions such as a New

York pied-à-terre in the Pierre Hotel for Yves Saint Laurent and Pierre Bergé and a country house in New Jersey for Fiat heiress Margherita Agnelli, who introduced her friend the (Text continued on page 248)

Although modest by Marino's standards, the Hirschfeld apartment in New York nonetheless reveals the architect's fascination with pattern, texture, color, fabric, art, and furniture. Above right: The living room. Right: The dining room. Left: The telling detail.



MICHAEL MUNDY



"I didn't deliberately go out and say, 'I only want the world's richest people as clients.' The fact that they happened to come along was very lucky"

## Camping Out

Screenwriter Michael O'Donoghue and musician Cheryl Hardwick take their sly humor to a West Side town house. By Quentin Crisp Photographs by Jean Kallina



Michael O'Donoghue is rumored to have stated that even his darkest hours are lightened by remembering I once said he lives in splendor. He does. His apartment is the Versailles of Manhattan's West Side. This description should not be taken to mean that the rooms are huge but rather that there is a grandeur about them. The living room, which looks (with veiled condescension) onto 16th Street, is filled with a romantic, peachy

light; it glitters with crystal and glows with gold. Even the piano is gilded.

The dining area is less another room than a change of mood. It must once have been separated from the living room by double doors but is now joined to it by a large aperture flanked by Corinthian pillars. Here it becomes apparent that eating is a more serious occupation than speaking or playing the piano. The space is filled almost entirely by a table long enough to seat eight gourmands or ten dieticians. At the back of the house is a bedroom, which in contrast to the rest of the apartment seems positively cozy. On the brass bed a collection of Hawaiian shirts, which Mr. O'Don-

Michael O'Donoghue and Cheryl Hardwick, far right, shake things up from behind their 1950s rumpus room bar. Right: In the living room the gilded piano is set with 19th-century Russian candelabras. The gilded easel becomes a marquee when the couple stage piano recitals with friends. Above: An eyeless portrait by McDermott and McGough hangs over the Victorian sofa. The atmospheric walls are the work of painter Rebecca Spivack. Left: Mission oak chairs surround a turn-of-thecentury library table in the dining room.







oghue says he wore until they became too embarrassing, has been scrambled into a quilt. Looming next to the bed is a monstrous 1940s dressing-table chair from which Miss Joan Crawford once barked orders and applied pancake makeup.

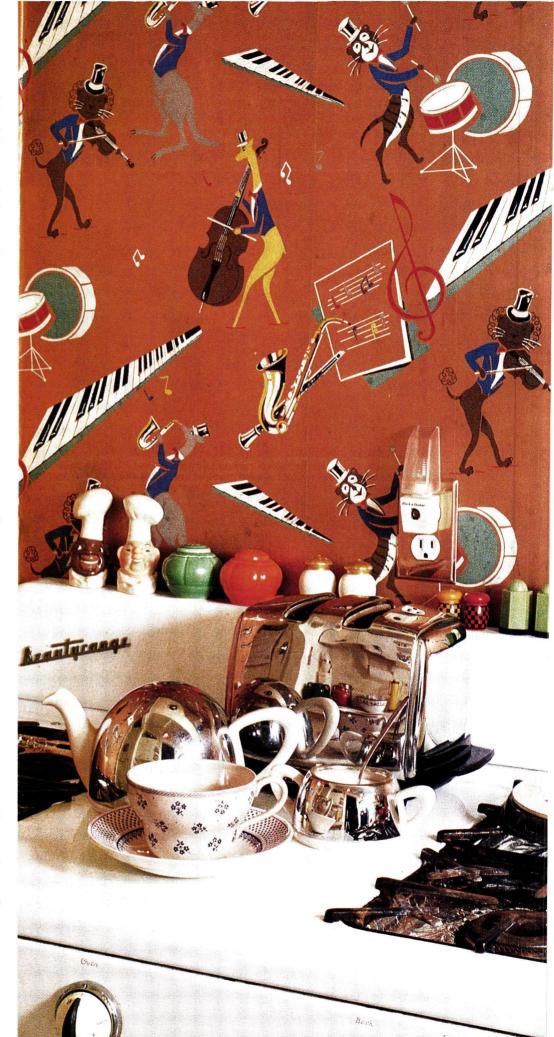
Apart from these three main rooms, there is a tiny pink and black bathroom and a kitchen whose functionality is relieved by a skittish wallpaper with a musical theme, presumably in honor of Mrs. O'Donoghue. She is Cheryl Hardwick, a pianist and composer who is musical director of *Saturday Night Live*, the program on which she met her husband before he abandoned television for the big screen.

here is also a dressing room with Chinese wallpaper. Here hangs Mr. O'Donoghue's celebrated collection of paintings by mass murderers. (This is not to be confused with Mr. O'Donoghue's proliferation of paint-bynumbers, which blanket the front entry.)

A famous English photographer once turned on one of his victims with the words, "You can't go around with self-confessed interior decorators." In the O'Donoghue apartment there is little or no conventional evidence of the handiwork of those wicked people, but on the other hand, no one could claim that the visual effect was accidental. The furniture is capricious but comfortable; the decorations eccentric and occasionally unnerving.

For instance, in the salon on the wall opposite the ornate fireplace there hangs the portrait of an unknown man from which the eyes have been excised so that Mr. Lugosi and his descendants can covertly scrutinize the antics of the guests. Standing in different positions on different occasions is a large stuffed bear. Mr. O'Donoghue believes in bears so fervently that he has written, and even caused to be printed, verses about these wretched creatures, but I would not say that he is a bearologist—more like an ursamaniac.

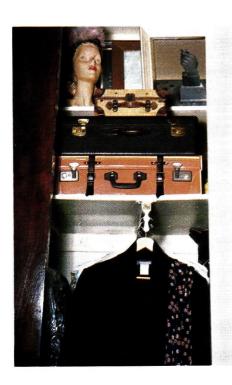
Along one wall in the dining area are vast glass showcases removed from a jewelry store. One shelf exhibits a collection of bottles that contain the nastiest perfumes the world has ever sniffed. They have names such as Look Me Over and Kiss Me Again. What books the place contains are well out of anybody's reach less, I suspect, to avoid their being borrowed by friends than to demonstrate that their possessor knows that books are for writing—not for reading.





Because I was marrying a musician, I decided the kitchen should have festive, musical wallpaper," says O'Donoghue, who surprised Hardwick with a jazzy 1940s pattern, left, from Secondhand Rose, NYC. Above: The bar, strung with Mexican lights, occasionally doubles as O'Donoghue's desk. It was discovered at Off the Wall, L.A. Below: O'Donoghue's closet with a mannequin head, stacks of luggage, and one of his dozens of silk scarves.

Details see Resources.





Selections from O'Donoghue's collection of paint-by-number paintings, above, line the walls in the front entry. Below:
O'Donoghue writes screenplays by hand, but he uses a vintage Remington typewriter to knock out letters and inspired bits of poetry. Bottom: The star attraction in the bedroom is an oversize dressing-table chair that once belonged to Joan Crawford.





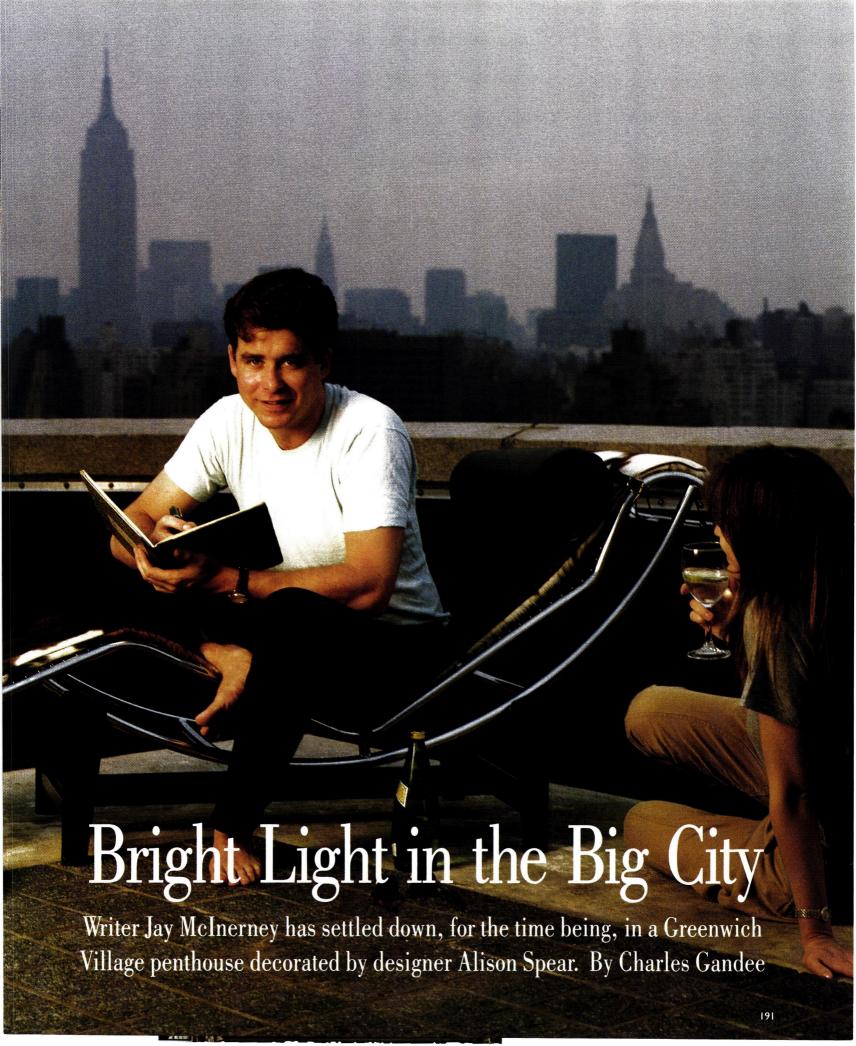
All of these objects have been assembled in accordance with a principle as deeply hidden as that which would explain the empire of the Aztecs. On it I can shed no light. I can only report that Mr. O'Donoghue is pale of countenance and urbane in manner. His permissiveness is extreme. He apparently cares about his surroundings so fanatically that he ransacked the corners of the earth for crystals appropriate to the chandelier that hangs in his living room, but he allowed a film crew to take the place over and we all know that moviemakers are wreckers. His hospitality is casual. (Teenagers, please note: this is not the same thing as being neglectful.) His generosity is lavish; he left an open bottle of Scotch whisky within easy reach of the film crew. We know, however, that all this gentility is a bit deceptive: he used to be the head writer for Saturday Night Live. This is a program I have never watched, having been warned that its humor was chiefly political. I do not believe in politics, thinking of them as the art of making the inevitable appear to be a matter of wise human choice. The wit manifested by this apartment appears to be benign and haphazard. We shall never know.

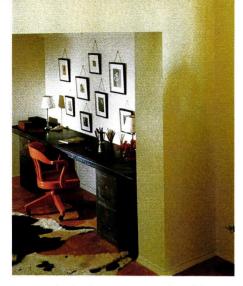
hen, for the purpose of writing these words, I was permitted to do a bit more inspecting of Mr. and Mrs. O'Donoghue's domain, they were in Ireland. If your name begins with an O', you doubtless feel obliged to go there at some time in your life just as compulsively as Muslims must visit Mecca. A kind house sitter was in charge to guide my steps. He spoke glowingly of Mr. O'Donoghue's knack for organization: he files everything—even nails and screws.

Mr. O'Donoghue has said he insists on the fact that what he does is art. Even his Saturday Night Live producer took him seriously and has described him as "one of the ten comedy geniuses of our generation." This means that Mr. O'Donoghue is not merely a funny man; he is a satirist, which is far more frightening. Therefore, what greets the amazed and delighted eyes of guests when they arrive at his Versailles may not be their host's idea of a combination of the comfortable, the amusing, and the aesthetic. On the contrary, it may in fact be a scathing indictment of all who attempt such an improbable synthesis.

Editors: Anne Foxley; Margot Guralnick







terms of Manhattan geography, McInerney was moving lower rather than higher, which is not surprising: "I went up to eat at Le Cirque once, but I definitely don't cover that beat. I like it downtown.")

hoosing thirty-year-old Alison Spear as his aesthetic escort also made sense. She and McInerney were friends, traveling in the same social circles, and what's more, they saw eve to eve on questions of style. "Alison may be in the Junior League," explains McInerney, "but you wouldn't be surprised to see her in a little black rubber dress. That was the sort of range I had in mind for the apartment." For her part, Spear, who denies owning any rubber clothes, was more than willing to play a part in this latest chapter of McInerney's personal history. Not only because "Jay is the greatest" but because Jay presented her with a blank slate—he owned nothing.

Although Spear holds a pair of architecture degrees, from Cornell and Columbia, no architectural modifications to the bilevel penthouse were possible. McInerney rents the apartment, and besides, he's not sure how long he'll be staying once interest rates and co-op prices stabilize. It was to be a decorating job, pure and simple, which



was fine with Spear, who rounded out her design education in the office of decorator Juan Pablo Molyneux. Fast and if not cheap then at least inexpensive were also priorities for McInerney, who gave Spear eight weeks to do what she had to do—and something less than the price of a new BMW 325i to do it with.

"It was a challenge," recalls Spear, who spent most of the time allotted her in a taxi racing from auction houses on the Upper East Side to junk shops on the Lower East Side assembling the range of disparate elements required for the "eclectic boho preppy" style McInerney had in mind for himself. On Fourth Avenue Spear scored, as the Alison in Story of My Life might say, a set of turn-of-the-century English Georgian-style dining chairs she spray-painted gold for a little tongue-in-cheek glamour; in SoHo she found a classic Le Corbusier chaise longue and a minimalist timber and glass table; and on a trip to William Doyle she stumbled across a period sofa that met





with her client's approval, once it had been reupholstered in green suede. When she couldn't find what she wanted, Spear turned to her drawing board where she produced designs such as the massive bookshelf with gladiator-style finials in the living room. Not everything Spear proposed met with success, however. The mosaic coffee table in the living room, for example, was scheduled to have a brokenmirror rather than ceramic-tile top, but McInerney demurred. "It looked like lines of cocaine all over the table," confesses Spear. "And Jay didn't think that was really appropriate."  $\triangle$  Editor: Carolyn Sollis



For a touch of kitsch, Spear spray-painted the dining chairs gold, above. Right: The tripartite painting is Jeff Carpenter's homage to Raymond Chandler. McInerney's desk chair, top left, has wheels for easy access to the nearby telephone, center left. Left: Upstairs in the bedroom a grouse that the writer killed and stuffed when he was seventeen hangs next to the wrought-iron headboard.



Plants cited by the Bard are the cast for Central Park's newest garden. By Patti Hagan Photographs by Mick Hales

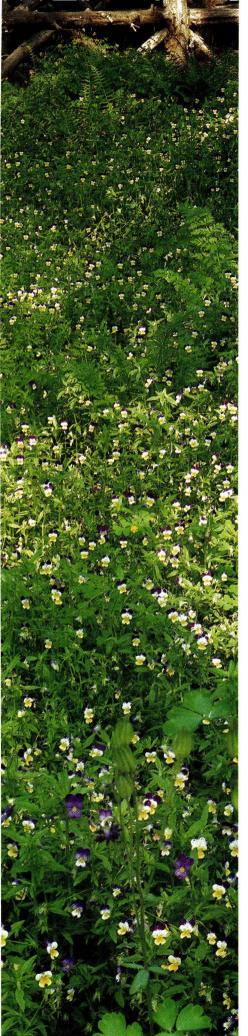
hen Frederick Law Olmsted and Calvert Vaux designed Central Park in 1858, they did so without assist from William Shakespeare. Still, Shakespeare gained a statuary foothold there in 1864 on his three hundredth birthday. When landscape architects Bruce Kelly and David Varnell redesigned four acres of Central Park in 1987, Shakespeare was silent partner. The threesome actually signed off on the blueprints for their Shakespeare Garden via The Merry Wives of Windsor: "There will we make our peds of roses, And a thousand fragrant posies."

A Shakespeare Garden in Central Park has been a Manhattan idée fixe ever since 1916, the tricentennial of Shakespeare's death, when the local Shakespeare Society ousted a Victorianstyle Garden of the Heart from the steep rock pitch west of the Belvedere Castle and planted it with plants whose names Shakespeare had dropped. (Included were seeds and cuttings from Stratford-upon-Avon.) Alas, the Shakespeare Society crashed in 1929. For a while, during the 1930s, the city tended the garden. However, by the 1960s all but apples, hawthorns, and the mulberry scion supposedly from Shakespeare's mother's garden had disappeared into the weedscape. But Shakespeare did not exit the park entirely—in 1956 Joseph Papp's New York Shakespeare Festival moved in.

The orphan garden was adopted in 1975 by some kindhearted

volunteers, the Shakespeare Gardeners, who pitched in to tend the site with an eye to twentieth-century urban, rather than literary Elizabethan, reality. Many of their plants were colorful and relatively theft-resistant but had nothing to do with Shakespeare. In 1986 the Shakespeare Gardeners disbanded. But all's well that ends well, for by then Central Park was under the joint nurturance of the (private) Central Park Conservancy and the Parks Department, with its own administrator, Elizabeth Barlow Rogers, whose longtime dream had been to revive—and have endowed—the Shakespeare Garden. That year the Samuel and May Rudin Foundation gave funds through the Conservancy toward the resurrection of the garden. And as of June 1989 the chosen few acres of Central Park are again





garden-variety Shakespeare. In the interim, while David Varnell loosened up and rewound the straight and narrow paths into a relaxed set of swinging switchbacks, Kelly brushed up on Shakespeare, the plantsman.

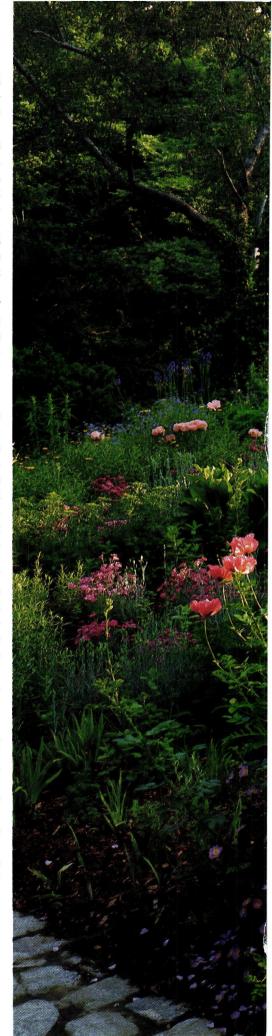
Fortunately for Kelly, when Central Park was growing up in the 1870s, the Reverend Henry N. Ellacombe, an English vicar, was vetting Shakespeare in order to "note every tree, and plant, and flower that he has noted" and "quote every passage in which he names the plant or flower." The Plant-Lore & Garden-Craft of Shakespeare was published in 1878. "Here are two hundred names of plants in one writer," the cleric exclaimed, "and that writer not at all writing on horticulture." Kelly's job was to vet Ellacombe for those Shakespearean plants that might make it in a Manhattan public park—late twentieth century, U.S.D.A. Zone 7—in terms of aesthetics, plant larceny, and the law. For instance, when Shakespeare wrote "poppy," he meant opium poppy Papaver somniferum. So Kelly and Varnell put it on the master plant list. But horticultural authenticity had to be sacrificed to legality and innocuous poppy relatives-alpine, Oriental, 'Iceland', and 'Great Scarlet'—substituted.

or Bruce Kelly as landscape architect, "Shakespeare was the opportunity to pull that hillside together. The Belvedere Castle is the most important architectural feature in the park. We wanted to reunite the landscape with the castle." Reunion has been engineered, in part, by rambling rustic wood fences up to the castle steps and rambling hundreds of old roses (musk, gallica, Lancaster, York, cabbage, field, and sweetbrier, or eglantine) over them. As to how Shakespeare got it together through Kelly: "This is the only romantic Shakespeare garden in the world!" (And very likely the only Shakespeare garden anywhere with a resident woodchuck. Guy Johnson, the Central Park Conservancy's Shakespeare Gardener, points out the woodchuck's digs in a rock crack. "I named him Willie for William Shakespeare. He likes grass mostly and violet leaves.") Kelly comments: "We're using perennials not in the traditional sense of a perennial border but in romantic sweeps. There's an unkempt, wild flavor to it."

This wild oxymoron, a secret garden in a great public park, is so subtly secluded on its steep slope, screened by mature trees, without signs, that you have the generic feeling of discovery. (Parks Commissioner Henry J. Stern calls it "a jump in time, a little treasure in Central Park which most people won't know about.") Since few people find it, you can expect to be charmed in privacy—save for roughhousing squirrels, birds, butterflies, and Willie. There is a miragelike unreality to a garden so seemingly natural and lovely in the midst of New York City.

The garden is refreshing, too, in its lack of servility to some presumed purist Shakespeare. Liberties have been taken—Yo! Shakespeare!—Bruce Kelly has made horticultural puns. He has, for instance, rendered (Text continued on page 247)

Relaxed masses of Johnny-jump-ups and ferns, <u>left</u>, climb a vertical meadow to a rambling fence. <u>Right</u>: Herbs and six kinds of ornamental grasses are planted among the flowers. "Wild and romantic is the main thing," says landscape architect Bruce Kelly about the garden he and David Varnell designed.



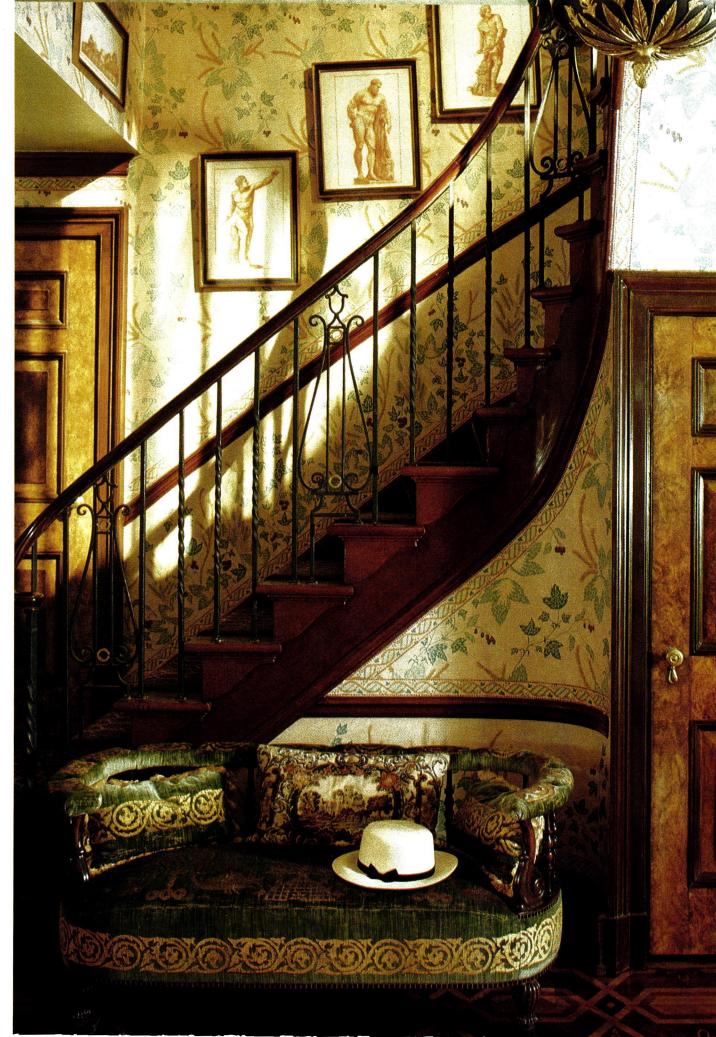


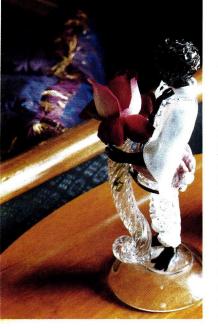


Reminiscences of other worlds pervade a singular domain. By Robert Felner Photographs by Thibault Jeanson

## Imperial Standard

Clare Potter's peaches, opposite, nestle beneath a Danish bronze mantel clock, c. 1850. Right: The wallpaper on the stair was copied from an antique Russian textile. Pillows and French 19th-century sofa are from Juan Portela Antiques, NYC. Details see Resources.





hen Mrs. X met Lucretia Moroni for the first time in London in 1986, they had both recently returned from Russia. (Moroni had just left the design firm of Renzo Mongiardino.) Both women were drawn to the colors and splendid theatrical effects of Russian domestic decoration of the nineteenth century. When Mr. and Mrs. X put Moroni in overall charge of decorating their Manhattan apartment shortly thereafter, she was told they wanted the apartment to look like a "turn-ofthe-century apartment in Budapest owned by an old stamp collector whose family had owned it for gen-

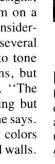
erations." Moroni's incredulous response was: "Do you mean you really want to go all the way?" It seems they did. What emerged is something from the Winter Palace in Saint Petersburg, circa 1904, full of Russian and Swedish Empire furniture from 1820 to 1860.

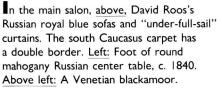
Mrs. X's scholarly interest in Russian and Crimean palaces as well as her deep love of eighteenth- and nineteenth-century Swedish country houses gave her the inspiration to select the designs for the floors, wallpapers, carpets, and the overall color scheme of the three-story terraced apartment. In an age when people pay a considerable premium not to have their apartments look very different from everyone else's, this one stands alone. Mr. and Mrs. X made a conscious decision not to let their decorating be ruled by current standards of what is fashionable.

Lucretia Moroni brought in Andy Holland to work on painting designs for the floors, walls, and doors. According to

> Holland, the job was an "organic and evolving process, something worked over like a painting or a stage set. You would start, examine, rework, and not be afraid to redo until it's right." The Xs and Moroni selected Russian palace floor designs, and Holland reworked them on a scale to fit the apartment's considerably smaller dimensions. On several occasions Holland wanted to tone down the colors and patterns, but each time he was overruled. "The color scheme was so alarming but also very satisfying to me," he says. "There are sixteen to twenty colors on the second-floor doors and walls.











What emerged is something from the Winter Palace in Saint Petersburg

Each door has three glazes. The owners had no hesitation about letting each room be different. There was no attempt to make a color-coordinated outfit out of the apartment.' This is not a Nancy Lancaster cum Napoleon III faded knockoff look.

avid Roos's story is similar to Andy Holland's. His training in theater and opera design combined with a love of 1930s Hollywood movies made him an excellent choice for this eccentric design team. Roos credits Mrs. X with "picking the right people and telling them to just get on with it—as the Duchess of Marlborough did with Blenheim Palace in the eighteenth century just go fill it!" The Xs took David Roos out to dinner, gave him his brief, left him standing outside the restaurant with keys and directions on how to find the building, and then drove back to their country house. He spent two days memorizing the rooms and then returned to London. Working from a distance, he imagined the rooms and the owners' taste as he designed the curtains and sofas and chairs.

There is a wonderful play among the furniture, art, and decorative effects in these rooms. They are rooms made to be illuminated by smoggy diffused New York daylight and later in the evening by the glow of soft light through silk lampshades. According to Mrs. X, the paneled walls in the

The walls and daybed, right, from Valley House Antiques, Locust Valley, are covered with fabric from Braquenié of Paris, tea-dyed to give it a "moldier" look. Far right: The sofa near the stair is covered in an antique green velvet painted with gold leaf.



The floor in the dining room is Andy Holland's interpretation of the floor at Ostankino Palace. The dining table is Anglo-Indian Regency from Arne V. Schlesch & José Juárez Garza, NYC. The chairs are carved mahogany, c. 1830.

living room and library once resembled those of a cheap cigar box but were redone by Laszlo Sallay to a soft honey-colored glow, which Moroni then stenciled over. The effect is so harmonious that the furniture and decorations seem to be in conversation with each other. The dining room has cloudlike turquoise marbleized walls, wood and gilt dining chairs, and copies of Classical statues in niches. The effect is of the twilight of the Gustavian Age in Sweden.

The master bedroom's fantastic Russian chandelier, encrusted with semiprecious stones in shades of red, yellow, chartreuse, blue, and lavender, became not only the color key to the room but also the inspiration for a wallpaper designed by Moroni called Bidjar. The chandelier looks like some grand duchess's earring that might have fallen during a strenuous mazurka at a summer ball at Tsarkoye Selo in 1895.

he whole project drew on the family history and passions that surround this couple. Every room recalls the one before it, like a series of backdrops, layered and textured. The sofas look like nineteenth-century wagons-lits, big and determined and made for traveling long distances. Last summer the first set of upholstered furniture and curtains arrived. I paid a call on the Xs and found an extraordinary scene in the living room. There were heraldic striped banners hung over vast richly corded ultramarine cut-velvet sofas. Only minutes before, the sofas had been hoisted up the side of the building by a crane. Roos, the Xs, and a trusted local upholsterer were all engaged in a lively analysis about size, shape, and seatability.

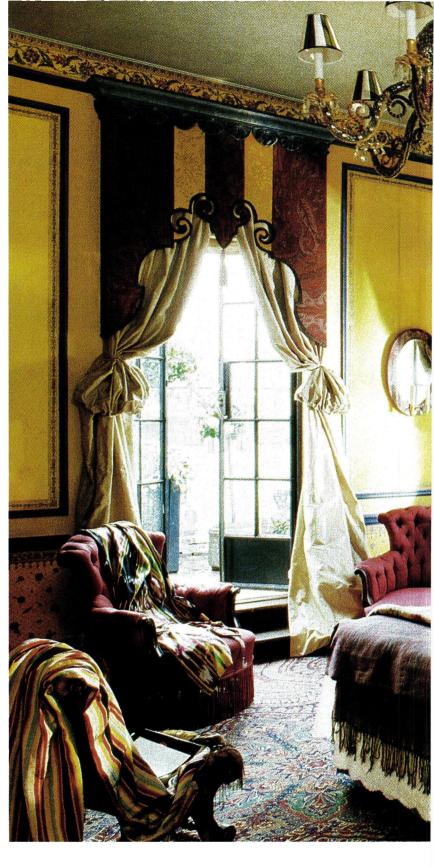
Roos looked like a ballet master on holiday, William Marinese from the Edward Metje upholstery shop seemed nervous, Mrs. X appeared pensive in Chanel, and Mr. X was intensely animated. Clasping his panama hat in one hand, he inspected the upholstered regiments stationed about the room. The lively interplay between husband, wife, and artisans was as much fun to watch as a Noël Coward play.

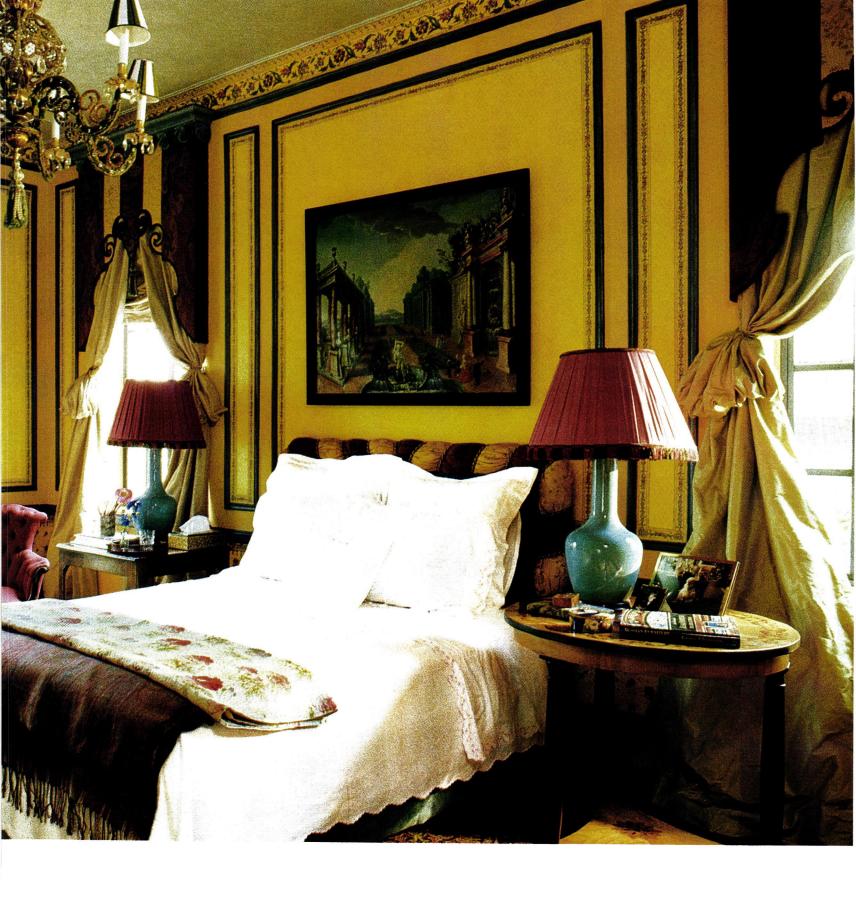
So finally it's a bit of old Budapest, a bit of the Bosporus, a bit of Ostankino Palace, a bit of Fanny and Alexander, and quite a lot of fun to be in. These are not rooms that need a boldface-name, gossip-column crowd standing about to be lively, entertaining, and important.

Editor: Deborah Webster



David Roos made the headboard and valances in the bedroom, right, by piecing together old paisleys and brocades. Carpet from Braquenié. Above: A bronze Danish candelabra and gilded Russian mounted hussar.





When the painter wanted to tone down the colors and the patterns, he was overruled





In the kitchen,
Palissy ware, with its
characteristic creepycrawlies, surrounds a
painted wall panel,
originally from a
Swedish manor house,
above a faux tile
border. The daybed,
18th century Swedish,
is covered with
Italian striped cotton.

## New Yorkers on New York

Some boldface names talk back to society chronicler William Norwich



William Norwich

What New Yorkers talk about when they talk about New York: Paris, Hollywood, Empire beds, love and hate, traffic jams, the future, and how lovely is Central Park

really. Everyone sees the poverty on the New York-is-Bangladesh-with-tinsel streets, but no one knows what can be done. Meanwhile, Manhattan rooms are too small, downtown is uptown, and chintz is here to stay. Here is what some of the residing natives had to say recently about the Big Dream Apple.

JONATHAN AMES, author of "I Pass Like Night": "I hate New York by day. It's like a jackhammer. But at night, when the streets empty out, it's a sweet rush."

MARIO BUATTA, interior decorator: "What if a Martian landed in Manhattan? Well! I think he'd find it all very strange indeed, all these people living in a shoe box, one on top of another. He'd go crazy in my apartment and wouldn't know where to sit or stand. Clutter! Anyway, New York has changed dramatically in the past ten years, and we've gotten far away from anything that resembles the spare look desired in the past. We're repeating the opulence of the 1880s I suppose. And to think we all thought by the year 2000 we'd be living in geodesic domes, but I haven't seen any evidence of it. All I see are people reaching into the past to feather their nests.'

PAT BUCKLEY, civic fund-raiser and wife of political columnist William F. Buckley Jr.: "You take the good with the bad, I suppose. I'll never forget two winters ago when the water main near our maisonette burst and we were flooded. I had only just completed redoing three rooms, of course. I was in the country when I got the bad news. When I arrived in town, naturally our door was open to the street. Two superintendents, my friend Marilyn Evins, and her two maids were shoveling out. Bill and I were meant to leave for Switzerland, which we do each winter. Bill said, 'Oh, ducky, I'll delay the trip.' I said, 'Don't bother. All you can do is look down and say, My God, my God.' So I had a telephone installed in my Cadillac, and that is where I did all my work. My car is still my sanctuary. You see, it's getting increasingly hard to get things done in New York. The battle is people not showing up. Oh. it took months to repair the damage. The new dining room floor had to be put down three times. It kept ballooning up like a hippodrome."

BRET EASTON ELLIS, novelist: "What I find most frightening is the thought of going broke and not being able to live here."

MARK HAMPTON, interior decorator: "What you've got to be able to do in New York is catch your breath. For me it's a few minutes in the Frick or any of the back corners of the Metropolitan Museum. I suppose the most appalling part of New York life is the endless construction and filth. I guess that happens when you're middle-aged, garbage makes you crazy. But it's just stupefying to me that you can't walk on the sidewalks where the very ground under you isn't being torn up! At least some things haven't changed. My wife, Duane, and I can still go to Gino's and sit under the same zebra print and order pasta fagioli served by the very same wait-



with a friend



Pat Buckley



Malcolm McLaren

er who first waited on us when we moved here 25 years ago."

GORDON HENDERSON, fashion designer: "What frightens me about New York? Forgetting that the rest of the world is not like this. When I travel I think, 'These people are weird.' They aren't. We are."

JENNY HOLZER, *artist:* "I live on the Lower East Side. The big window decoration is window grates."

LAUREN HUTTON, actress: "New York is a meeting of all the tribes. They come here to spy on each other and say how they find it. That's why I'm a New Yorker. I live downtown because I work uptown. Human scale: six stories tall. You never feel like you're walking through canyons. There are people on the streets downtown. I feel safe there, and at Jerry's I can use the portable phones and read the papers. The Post. The Daily Planet. Jerry's is like a daytime version of the old Max's Kansas City."

BIANCA JAGGER, actress: "I finally found an apartment on the Upper East Side, but all my furniture is in storage in England. I'm not sure I want to live here. There's no higher pursuit than money. One feels New York is not very spiritual. There must be a better word for it than spiritual."

ASHTON HAWKINS, Metropolitan Museum of Art resident lawyer: "How things change in New York! I always remember the old Fulton Street from when I was a young lawyer, and we'd all go there to these rather funny fish restaurants. I find the new South Street Seaport a poor substitute indeed. Now I prefer the Cloisters, going uptown when the weather is good. It's very peaceful in a stressful world. My no-



Liz Smith by Norwich

tions about entertaining in New York? Well, it's all about getting the right mix of people who are curious to meet each other. I think some of the deadliest affairs are small dinners with old friends going over the same subjects. An exception is my reading group, which meets every other month. That's very special."

BRUCE KELLY, landscape architect: "I have a favorite rock on the north side of the lake in Central Park. With the view south of the small trees and a long expanse of water, you don't see the rough edges of the city. That's my favorite sanctuary."

MARK KOSTABI, artist: "What works in

New York interiors is sixties furniture, air conditioning, large libraries, pianos, museum posters, Joseph Beuys's art, Kostabi ink drawings, as well as Le Corbusier, Mies van der Rohe, and Saarinen furniture. What doesn't work is the Loft Rat style: artists who have a lot of junk around. Also no air conditioning, airhead California art-no intellectual status but big with vapid boring colors-too many mirrors, pattern and decorative art, and Neo-Romanticism is an extreme yawn. I like to go to my round polka-dot bed in my round polka-dot bedroom, always air-conditioned,





Bret Easton Ellis

with MTV on the 24-inch screen, and one hand flipping through a pile of press and the other on the telephone. That's paradise."

FRAN LEBOWITZ, author: "To me, noise is the worst. I live in a nest of construction. A church nearby built a school, very slowly, three stories underground. Michael Graves came to my apartment one day and saw this. He said they haven't built anything that way since 1926. New York is plastic on top and rock on the bottom. Maybe we ought to switch it around. A library would be a great place to write if you could only smoke. Everyone knows the words are in the cigarettes.

"Lofts? No, I don't live in a loft. The idea of the grand loft is an oxymoron like Bankers Trust. I mostly liked them better when they were sweatshops. I think if you move into a loft, you can give up the Russian court furniture. I come from a furniture

"New York is a meeting of all the tribes. They come here to spy on each other and say how they find it."

LAUREN HUTTON



Mario Buatta

family, and I go to furniture sales. I'm interested in objects also because you don't have to meet the furniture makers. They are easily avoided. Not so with painters, even the dead ones, who seem to have groupies. But my financial position is mostly a spectator sport. Anyway, all this interest in fine furniture is just a half step up from knowing a lot about food. It's an ersatz way of giving the impression of being cultivated. It's much easier to discuss six kinds of chairs than it is to read a book."

MALCOLM MCLAREN, multimedia artist: "I shared a loft with my girlfriend Lauren Hutton for some years, but we got under each other's feet. I seem to be one of those dreadful male people who take over everything and think my phone calls are more important than hers. So I had to be dutiful and find my own establishment up the road. I wish I had decorated it. I bought the last person's furniture. She was some Danish sweetheart, I think, with typical bits of everything you can imagine that is most collapsible. Not the most soulful, but the view is wonderful at dawn when the sun rises over the Hudson."

SYLVIA MILES, actress: "New York is a safe hell, and practically everywhere is hell. Listen, I haven't been to California since 1980 even though I've worked nonstop. And when I bought that house up in Woodstock? I was frightened to death. I'm indigenous to New York—like, I hesitate to say, the Statue of Liberty."

ISAAC MIZRAHI, fashion designer: "I bought my favorite piece of furniture in Brooklyn for \$50. It's a Royal Stuart tartan-covered winged chair. That's wing-ed.

Old Victorian American Empire—and wing-ed. It flies. I feed it, and it's the only thing I really own in my comfortably underdecorated apartment in Chelsea."

GEORGETTE MOSBACHER, owner and CEO of La Prairie cosmetics and wife of U.S. Secretary of Commerce Robert Mosbacher: "What bothers me is the time wasted getting from point A to B. You know, fixing your phone or getting your clothes cleaned or getting to a meeting. I know it sounds corny, but I do love New York the most. To me it's like every day is an opening night. It's the flamboyance. The sophistication. And we've got the most beautiful women in the world."

ADAM Moss, editor of "7 Days": "There are days when you see New York palpably disintegrating and you are tempted to flee, but you don't. You stay because New Yorkers are the most interesting people in the world, and that is because they are the most curious. I mean that in both senses of the word—the most peculiar and the most inquisitive."

LEE RADZIWILL, Giorgio Armani executive and wife of film director Herbert Ross: "My earliest urban memory is Central Park. We lived in a vast apartment where I learned to roller-skate in the living room in order to escape to freedom in the park. It still represents freedom to half the city, and I care about it more than ever. No city in the world has the same magnetism. I was born here, it's in my blood. But I miss the way it was on weekends. New York had an air of festivity—a certain glamour. You could walk into any movie, nothing was closed. People seemed to enjoy themselves more. Now they long to flee on Friday to restore themselves for the coming week!"

JOEL SCHUMACHER, film director: "I grew up on the streets. I was always riding my bike. I grew up in Long Island City, and I would get on my English racer and ride over the 59th Street Bridge to Radio City Music Hall. That was my Taj Mahal. My Hermitage. I knew every nook and cranny in the place. For instance, if you climbed to the top floor and shook the brocade curtains, it made a ripple that was thrilling to me. The ashtrays were like cylinder spaceships. When you sat in the orchestra and turned around, it looked like heaven. I think the first movie I saw there was Easter Parade. Of course, I wanted to be Fred Astaire. The times we live in are fascinating, but I miss the hope the city



used to have when poor people, like my mother and myself, could better educate themselves."

LIZ SMITH, syndicated columnist and television personality: "I have this toy that sort of personifies New York to me. It's a plastic replica of the Empire State Building with a windup King Kong climbing up the side. I keep it in my bedroom, which actually has a wonderful view of

the Empire State Building. That's one of those things I look at and think: I should be more minimalistic and get rid of my junk!"

TOUKIE SMITH, actress: "There's nothing I like better than walking on the streets and seeing a big ugly pile of trash and then finding a fabulous piece of furniture and making it work in my apartment."

LINDA STEIN, bicoastal real estate agent: "If you have that slight feeling of pressure and tension, you know you're at home in a New York apartment.'

HOLLAND TAYLOR, actress: "My apartment is like a log cabin in the woods, almost as if I was still at Bennington. It is on the third floor backing onto a handkerchief garden in SoHo. I have kept it decidedly humble, partly out of necessity and partly as an antidote to modern times. My tiny white bedroom has a fireplace and an old four-poster, and it gets the afternoon sun.

"When I first moved there after college, the ficus trees in the park behind the house literally pressed against my bedroom window-a wall of green calling me to un-

wanted afternoon naps. Now, twenty years later, the trees have grown tremendously, and the wall has become a towering canopy flecked with pale late-afternoon sun and letting me see the world a bit more—making me feel even more protected and blessed when I steal the time to have a treegazing nap."

BLAINE TRUMP, fund-raiser and wife of tycoon Robert Trump: "Everybody has their bad days in New York. You can't escape them. My advice? Keep a good sense of humor and stay real close to home. You know, family and better friends."

DONALD TRUMP, tycoon: "I am having a love affair with New York City, and I like people who feel the same about the city. I began in my father's business, building

"What I find most frightening is the thought of going broke and not being able to live here."

**BRET EASTON ELLIS** 

small apartment houses in Brooklyn and Queens. I'd be in Brooklyn and driving in my car when I'd look across and see Manhattan, and I guess it represented the Big Time, the ultimate glamorous symbol of what is beautiful. It's a combination of vibrance and sophistication. I moved into Manhattan in 1972, into a studio apartment with a view blotted by a water tank at Third Avenue and 75th Street. However, with what view I had left, I could see Central Park and the remaining portions of the skyline. You know you can have these visions of beauty, but that water tank always brought realism into the picture. I think that's good."

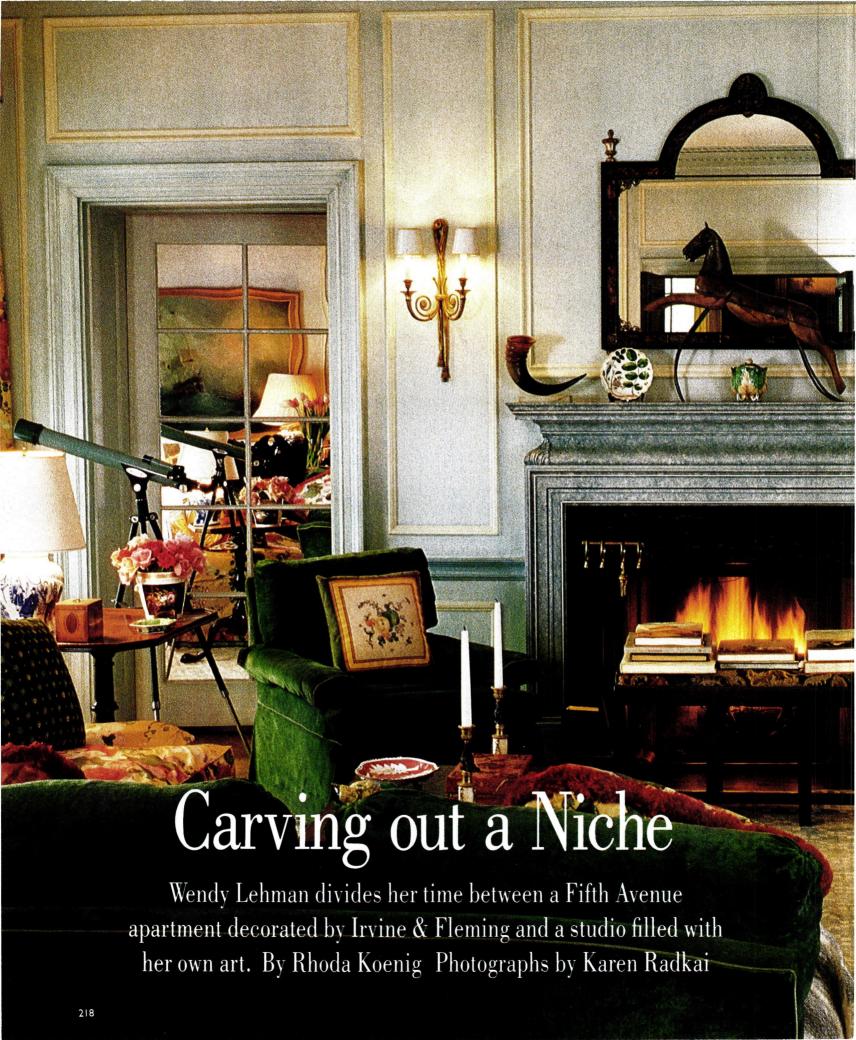
HEATHER WATTS, New York City Ballet ballerina: "I could never leave New York. I must remain near my critics."

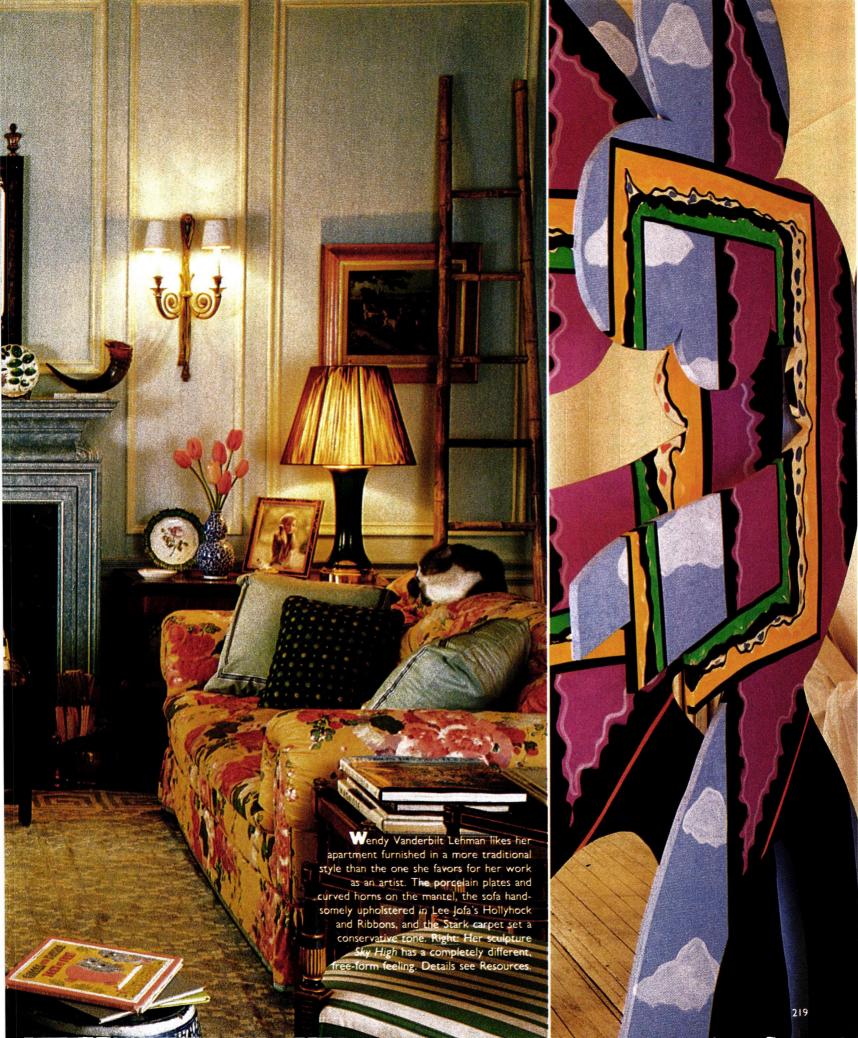
YOLANA, internationally known psychic: "Things will become more simple in New York, because the future is a little rough. Yes, the economy is in for some trouble, but New York's a Gemini city. After the restoration, it will always be a winner."



Mark Hampton











iving across the street from the Metropolitan Museum and a few blocks uptown from the Whitney, which was founded by her greataunt Gertrude, Wendy Vanderbilt Lehman is well placed to view paintings and sculpture whenever she likes. Most days, however, she is in her East Side studio creating her own—brightly painted wooden forms in Pucci pinks and greens that recall the confusing but carefree sixties. "The sixties was my time," says Lehman, who remembers it as "a time to explore." Unlike the pioneers of inner growth, however, the lively, impish Lehman says that what she was exploring was "how many parties I could go to, how late I could stay up."

Lehman's father is the noted horse fancier Alfred Gwynne Vanderbilt, her mother Molly Manuela Hudson. (They divorced when Lehman was young.) Lehman's mother painted, and when Lehman imitated her, she was rewarded: "I was an extremely mischievous child—when I was making my art, I was quiet and not getting into trouble, so I was greatly praised for whatever I did." After going to a flossy school in Palm Beach—"the kind that gave you two and a half hours for lunch"—and Sarah Lawrence, Lehman "went out and painted and went out and painted. I did the usual thing—had a good time."

At the end of the hectic decade, she met

Orin Lehman at a political dinner for her Vanderbilt cousin Carter Burden, then a New York City councilman. Orin Lehman, who has had a distinguished career in public service, working on parks, employment for the handicapped, and prison reform, was then having a spell as a theatrical producer—of the Pulitzer Prize—winning play *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*.

In 1970 they married, and Wendy Lehman acquired a stepdaughter, Susan, and had two daughters of her own, Brooke and Sage. She also gave up painting. "I thought I'd take the next ten or fifteen years to do my children. So I spent most of that time in the playground." Lehman thinks she was fortunate in her timing. "I'm rather glad I missed the seventies."

While motherhood was her job, she didn't even have art for a hobby. "When I stopped, I stopped cold turkey," she says. "I didn't go to a museum, I didn't open a book. Then in 1978 I started fiddling around." She locked herself into a room, telling the household, "No one can come in here unless the house is on fire," and put a pillow over the telephone so she wouldn't even see the message light. She has had exhibitions in New York and Massachusetts and sold sculptures to producer Ray Stark and Francis Greenburger and to an office building in San Francisco.

The Lehman apartment, decorated with Keith Irvine of Irvine & Fleming, is a mixture of family antiques, friendly colors—turquoise, yellow, celadon, pink—serious art, and silly souvenirs. Some of the chinoiserie lamps, tables, and screens came from her mother—"Mummy was very much into porcelain and the nice things of life, while I was—ahem—a bohemian." The living room

The all-white studio, far left, is a backdrop for Lehman's exuberantly colored cutouts. Left: In the living room, decorated with Keith Irvine and Thomas Fleming of Irvine & Fleming, the Charles II settee is covered with antique silk damask. Curtains in Chantelle from Brunschwig & Fils. Sisal carpet from Stark.



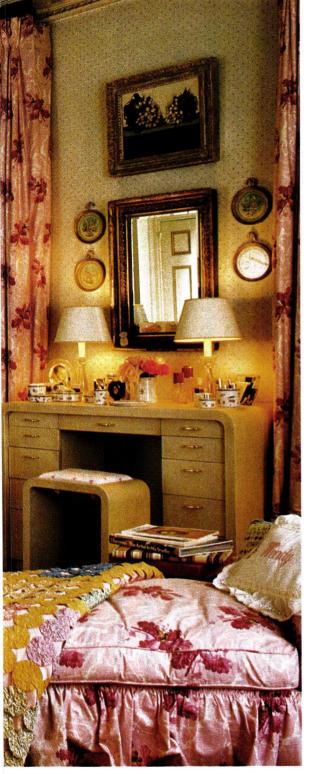


In the raspberry-toned bedroom, above, the desk and coffee table were designed by 1930s decorator Ruby Ross Wood for Lehman's mother.

Bedhangings and undercurtains from Decorator's Walk. Stark carpeting. Right:

Clarence House's velvet on sofa and Scalamandré's silk on chair infuse the library with warmth. Opposite:

Lehman in her studio.



holds some landscapes of the Hudson River school, a collection of heart-shaped stones, and a photograph of a small child in a short dress of the twenties: "That's Orin when he was a girl."

The dining room is a more dramatic affair—done in Chinese red, it's clearly a room for entertainment and amusement, with its monkey torchère and cat and mouse tic-tac-toe set. "I like animals that make me laugh," she says. A furry animal is also part of the Lehman household—Ajax, her daughters' seven-year-old rabbit, not her pet of choice. "I celebrate every birthday that rabbit has, if you know what I mean."

In Lehman's bedroom, the mood is cozier, more personal. She still has the stuffed dog she slept with as a child, as well as a box of watercolors inscribed "Suppliers to Her Majesty, Princess Victoria, and the Duke of Sussex." Along with her patchwork pillows and flower-painted porcelain coffee table, color is supplied by a Mediterranean landscape by Fulco di Verdura, the jewelry-designing duke popular with thirties socialites.

The Lehmans also have a house in upstate New York, a dairy farm that's "not chichi at all." It does, however, have a swimming pool, one that Lehman is gearing herself up to decorate. "I hope I have the nerve to repaint it à la Hockney."

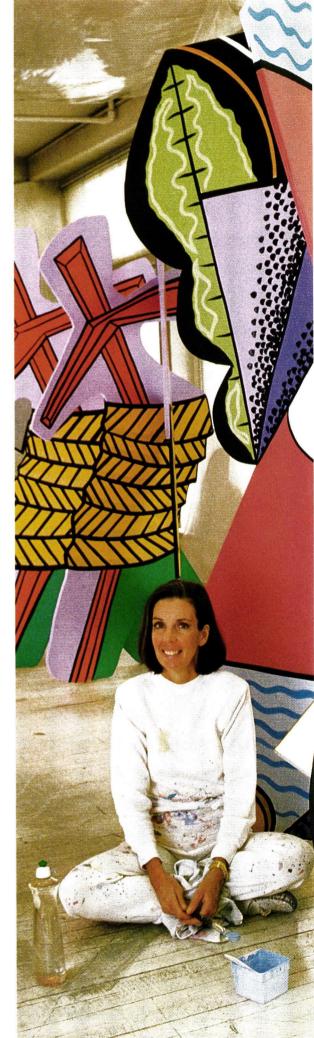
Besides Hockney, Lehman's main inspirations are Stella, Kandinsky, Matisse, and Dubuffet. In her all-white loft recently, she was working on one of her vivacious curving pieces. "In artspeak," she says cheerfully, "they call this having a dialogue with the shape." Before and behind her, swirling sculptures stand, in amethyst, watermelon, and lime. Sayings by John Lennon and Flaubert are tacked up for inspiration. Wendy Vanderbilt Lehman's art means a great deal to her—"It's tangi-

ble proof that I can do something "—but among the mottoes and mementos is one piece of writing that may mean even more. "Wendy Lehman was born in New York several years ago, and

has been making great art ever since," reads a testimonial from her daughter Sage. "She has also made a few great children in her spare time. The children are noisier than the sculptures, though."

Editor: Carolyn Sollis

"Mummy was into porcelain while I was—ahem—a bohemian"







# Earning His Stripes

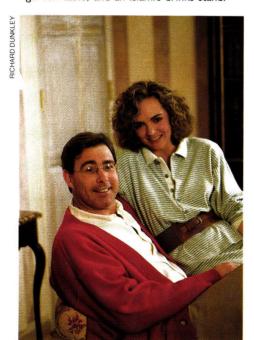
Fast-track decorator Stephen Sills creates a Manhattan haven for a couple on the move. By James Reginato Photographs by Michael Mundy





Jim and Pamela Lawrence, below, say Sills struck the perfect balance between his penchant for clean classics and her romantic leanings. Top:

Louis Philippe dressing table is framed by curtains in Denim Tapestry from Decorators Walk. Above: Russian coach lanterns flank a 17th-century needlework. Completing the eclectic ensemble are Jacob chairs, a French garden table, and an Islamic drinks stand.



o many things are going on here," observes Pamela Moffat Lawrence, surveying the Manhattan apartment she sometimes shares with her husband, Jim Lawrence. She's not referring strictly to the decor. "Originally, it was my house, then it became our house," she elaborates. "But he lives in a different town. So it's our taste and it's my taste." "It's ours, but it's more hers than mine," he adds. "We have one of those crazy commuter marriages."

As it happened, the couple—both high-powered advertising executives—didn't have to explain anything to decorator Stephen Sills, to whom they turned when the personal pronouns got mixed up, just after their wedding a few years ago. The Lawrences knew that Sills could sort through the semantics deftly as well as manage the larger, more material concern: the transformation of Pamela's smallish apartment into a place roomy enough for two during Jim's brief but frequent visits from his home base in Michigan where they both repair to most weekends.

The couple was confident, too, that Sills could handle an even more daunting demand of the project—coming up with a scheme that would please her taste and his taste, which are not, as all three of the principals will tell you right off, exactly alike. "Jim's more modern. He likes clean, spare, classic lines, while I like something warm and romantic," summarizes Pamela, who grew up—"mostly on a horse"—in an 1840s farmhouse outside Cooperstown, in upstate New York.

Her Houston-born husband, on the other hand, has lived in a succession of urbane spots, from Dallas and Los Angeles to Hong Kong and Singapore. Wherever he has hung his hat, however, he has always employed Stephen Sills, whom he has been friends with since their childhood days in Texas, long before the designer found himself in the forefront of Manhattan's decorating establishment.

In terms of taste the two also came of age together. First, there was "our Billy Baldwin phase," as Sills recalls, which manifested itself in Lawrence's first bachelor pad in Dallas's landmark Maple Terrace. Lots of sisal carpets and linen rugs with muted tones. Later came Lawrence's dark olive lacquered suite in Hong Kong's Peninsula Hotel, which Sills westernized with American prints. "Stephen's decorated every home (Text continued on page 247)



White nun's veiling from Henry Calvin cascades from a trellis above the bed covered in Pratesi linens and an antique paisley shawl. The vase is Victorian Bristol glass.

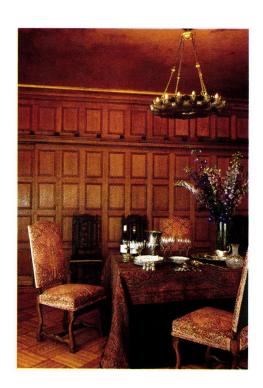


If the living room flirts with the romantic, the bedroom elopes with it

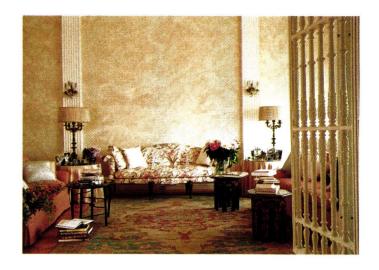
anklow & Nesbit's Lynn Nesbit, right. Below left: Dining room chairs covered in Arthur Sanderson's Isfahan. Below right and far right: The salon walls, painted by Emma Temple and Nicholas Hardy, provide a dramatic backdrop for sofas covered with Brunschwig & Fils' Beaumont Woven Texture and blinds and pillows dressed in Tropical Lilies by Cowtan & Tout. Details see Resources.



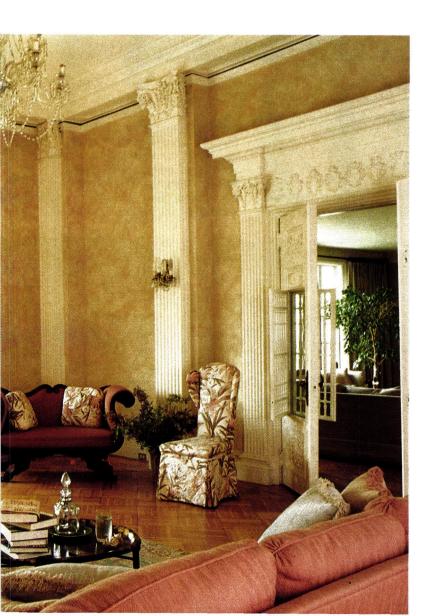
The residences of three publishing executives speak volumes about their lives. By David Lida Photographs by Karen Radkai







# Well-Read Women



aris is my favorite place in the world," says literary agent Lynn Nesbit, whose name is frequently mentioned in conjunction with the word "power" and who created a new partnership with Morton Janklow last year to form Janklow & Nesbit. "I studied at the Sorbonne when I was in college. But this apartment has more of the feeling of London than Paris. It could be Kensington Gardens."

Still, there's more than a little feeling of À la Recherche du temps perdu in Nesbit's salon with its gathered curtains, curved love seat, and chandelier. Annabel Bartlett, Nesbit's decorator, says, "Lynn is a small dynamic woman in that huge, rather terrifying room. The main difficulty was to give it some warmth and not to have it look like a public space."

Toward that end, the walls were painted a pink marbleized pattern, and spare, not overly formal furniture was chosen. "There are lots of places for people to sit and talk," says Bart-

lett. The love seat with a ficus tree behind it "is a good place for a gossip."

Nesbit uses this room almost exclusively for entertaining. She has two or three large parties a year for as many as a hundred people and frequently entertains smaller groups. "Publishing is a way of life," she says. "Our professional and personal lives spill over."

Nesbit, who numbers among her clients

Nora Ephron, Robert A. Caro, Tom Wolfe, Ann Beattie, Anne Rice, John Gregory Dunne, and Toni Morrison, has raised her two teenage daughters after her divorce from Richard Gilman. "I'm such a fast-paced high-energy person that just coming in here slows me down and calms me," she says.

Her apartment looks out onto the American Museum of Natural History. "I love a park view, but it's more usual in New York. To look over the roof of the museum is completely enchanting—it's unique, it's private, I feel as if it's a work of art that belongs to me."

When decorator Robert Denning saw the apartment that **Joni Evans** had chosen, he says, "I knew we had to do something violent." He explains: "I seldom face apartments in ultramodern buildings. They have thin walls, low ceilings, too much light, and too much view." But Evans, executive vice president and publisher of Random House, knew she wanted to live in the building, a luxury high rise in midtown Manhattan.

"I moved here at a very disruptive, divisive time," she says. "I had just been divorced [from Richard Snyder, chairman of the board of Simon & Schuster], I saw the apartment, and I decided in 24 hours that I loved it. I just took it. I didn't even call my mother. But the next day I called Bob and said, 'You've got to help me—it's square. It's modern.'

Evans and Denning saw their task as trying to capture an old-fashioned feeling within the high-tech setting. Evans had chosen white marble floors and mirrors in the corner walls to reflect her dramatic view. To soften this, Denning's conception began with Art Nouveau murals, mounted on 21 screens, which had originally been designed by Joseph Urban for the Ziegfeld Theater. Then he envisioned four sofas and four chaise longues. "They're récamiers," he says, "the kind that the early psychiatrists used in Vienna."



Denning chose a dark ground for the floral-patterned furniture because, he says, "there's so much light in that room you practically need sunglasses in the morning." Choosing a pattern for Evans presented no difficulty. "We'd had a chintz experience before, when I worked on her house in Cross River. Joni's rather fearless," continues Denning. "She has an unconventional mind. She had the courage to stick with the decisions of boldness and repetition."

Whether she's entertaining a dozen people to celebrate the publication of Michael Holroyd's biography of George Bernard

Shaw or 75 in honor of agent Irving "Swifty" Lazar, Evans says she never has to rearrange a thing. And when she's by herself, she says, "it's soft. It's comfortable. It looks like a garden. When I come home, I feel like someone's putting their arms around me or giving me a hot bath."

She's also enamored of her view, which takes in the spires of St. Patrick's Cathedral, the roof gardens of Rockefeller Center, and gives her readings of the time and temperature from the tower of the News-

week Building. "One awful summer day," says Evans, "I was on the phone with John Gregory Dunne, and I said, 'My God, it's a hundred degrees on top of the Newsweek Building.' And he said, 'Don't go up there.'

Nancy Evans (no relation to Joni Evans) says that if she were sane, she would have bought an apartment. A stable structure in a building with a doorman, with basic amenities like a stove and a refrigerator in place. But Evans, the president and publisher of Doubleday, had her heart set on a town house. Romantic notions



Random House's Joni Evans, left.
Above: The dark grounds for
Clarence House's Les Vendages on
the chairs and sofas and for Rose
Cumming's Palm Leaf on the walls
help absorb the morning light. Chinese
needlepoint carpet by Stark. Below:
A Joseph Urban screen-mounted
Art Nouveau mural, originally
designed for the Ziegfeld Theater.





Doubleday's
Nancy Evans,
below left. Left: In
the living room,
Cowtan & Tout's
Winfield on sofa,
chairs, and pouf
supplies subtle
counterpoint to
the Portuguese
needlepoint
carpet by Stark.



prompted her to choose this one on New York's Upper West Side. "All the great publishers had town houses," Evans says. She wanted to create an island of calm—an intimate place where writers could feel at home.

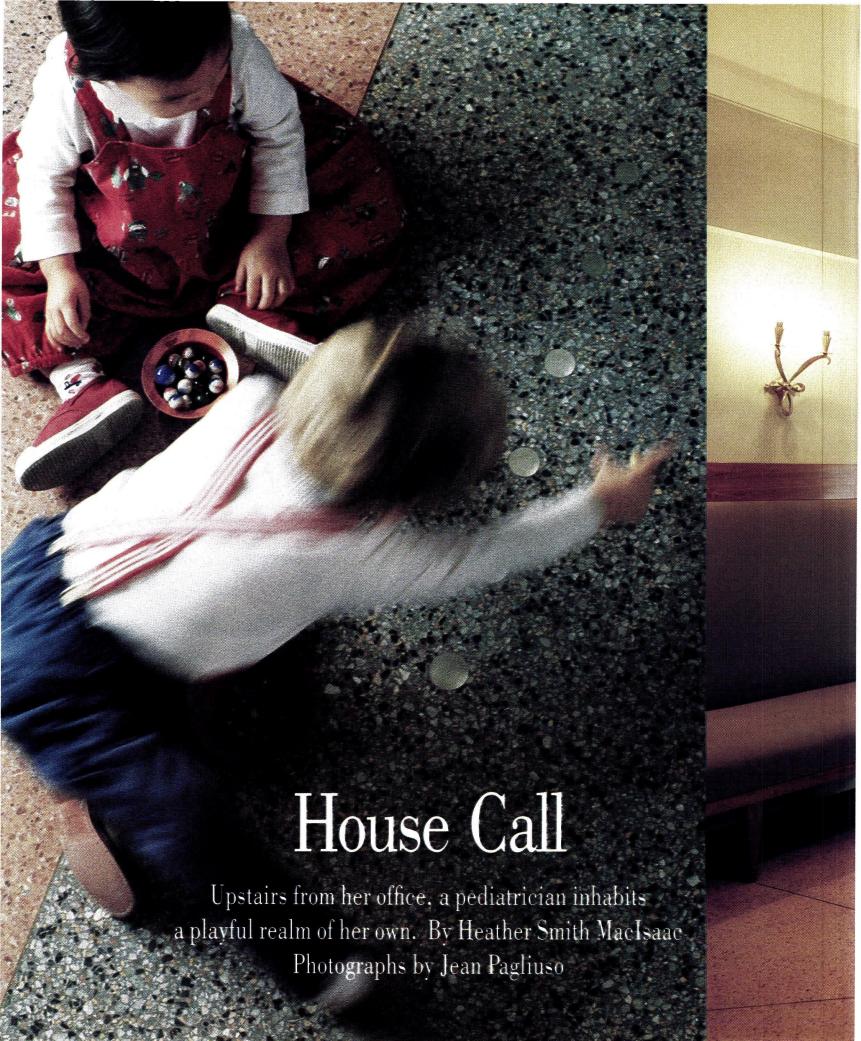
But it's no island of calm now. "The place was a disaster before we moved in," she says. "I'm so compulsive—I spent tons of money going back and forth to see how the workmen were doing when we bought it. So finally we moved in."

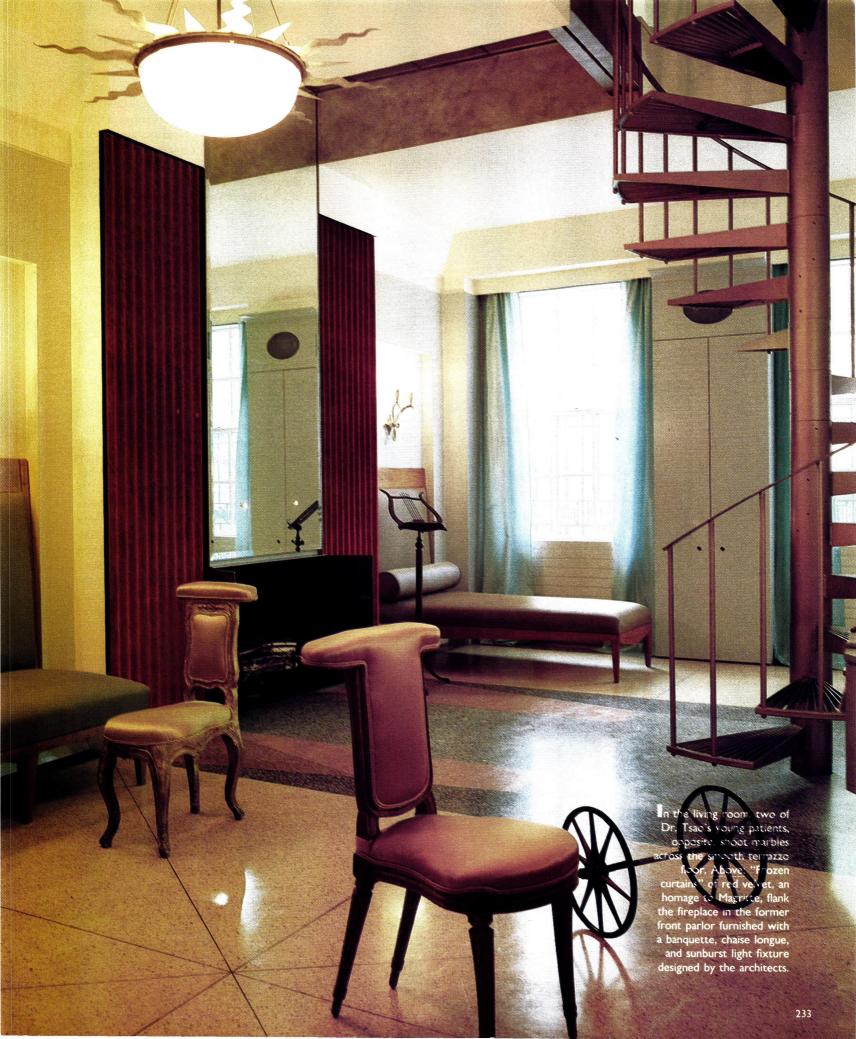
Few of the rooms are in as settled a state as the living room. How long does she think it will take her to get her house in order? "Decades," she replies. "My goal is to be able to give a Christmas party this year. I don't know if I'll be able to realize it. I did give a dinner last week, though, for 26 people. When the caterer saw the condition of the kitchen, he almost quit."

Fortunately, Evans's decorator, Alexandra Stoddard, is a friend. They share a remarkably symbiotic background in Fairfield County. "Our mothers were in the same garden club," says Stoddard. "We had the same horseback riding instructor and took the same dancing lessons."

They are able to communicate their design ideas in a kind of shorthand. "She and I click like sisters," says Stoddard. "I don't have to show her a hundred pieces of chintz; I can pick out the right one for her."

Evans, who has a reputation as a tireless workaholic, says she likes her interiors to reflect ease and comfort. Sitting on the sofa with her legs crossed Indian style, Evans explains: "Alexandra's biggest message is that you shouldn't decorate to impress others but to please yourself and your family."





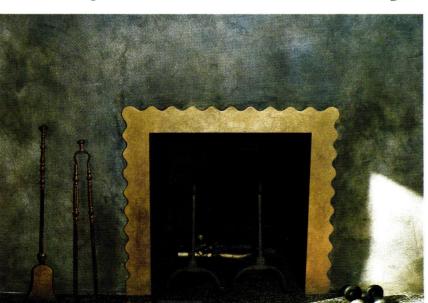
An update of a Renaissance bed, right, creates a room within a room. The fine cotton canopy screens the bed from the living room. Below: Mary Ann Tsao in a dress by her brother made of the same silk satin used in the house. Bottom: Bedroom fireplace is framed by gilded steel set into a textured wall by Anne Philippe.



# At working day's end Dr. Tsao wished to walk



upstairs into a world that was "magical, a bit quirky"



Tufted green satin transforms a cockfight chair, right, found in a New Orleans bordello, into a dressing-table chair. Far right: A Tang goddess of mercy watches over the cherrywood meditation room.

ary Ann Tsao is a child's dream come true of a pediatrician. She favors colorful dresses instead of lab coats. She is imaginative: for a tuberculosis test, which involves a four-pronged prick of the forearm, she offers a colored marker to her patients and proposes, "Let's make a face—I'll do the eyes and you draw the smile." And best of all, the face anxious children look up to is one of grace and beauty.

Much as Dr. Tsao loves her work with little ones, playfulness is in reality only a small part of her job. "Being a doctor leaves little room for whim." With her office a floor below her living space in a landmark New York town house, she wished at working day's end to walk upstairs into a world that was "magical, a bit quirky, with room for body and mind to roam and be refreshed. I also wanted private hide-

away kinds of spaces—the sort children love to discover."

There was no question that the architects of choice for the renovation would be the New York firm of Tsao & McKown, Mary Ann's brother Calvin and his partner, Zack, respectively. "I trust them as two people with exquisite taste, though one of them may focus more on function, the other on the atmosphere they are trying to convey." The partners looked beyond Mary Ann's professional role and picked up on her sensual and soulful side, which they felt called for "architecture as sonnet." The poetic images they presented to her were drawn from memories of early childhood in Hong Kong, from a love of fairy tales and medieval pageantry, and from the trio's affinity for various periods in art

history—especially the early Renaissance and postwar Surrealism.

Dr. Tsao's transition from on- to offduty begins in a meditation room the size of a walk-in closet, paneled in cherrywood and presided over by a Tang statuette of a goddess. This chamber is secreted behind one of a series of false-perspective doors. Another door leads to a bathroom where soft colors and golden light, a deep soaking tub, and a hemispherical bronze basin under a pyramidal ceiling bring serenity and sensuality to a daily ritual.

Renaissance Annunciation paintings were the inspiration in the bedroom for a





neutral palette set off by jewel tones—garnet, amethyst, topaz, citrine—and for a bed that functions as a room within a room. Elevated on a low platform, dressed in rich deep silks, and draped with a long panel of fine sheer cotton that recalls the mosquito netting Dr. Tsao slept under as a child, the bed transforms the bedroom into a boudoir. A turn-of-the-century cockfight chair

"I wanted private hideaway spaces, the sort children love to discover"

from a New Orleans bordello, tufted and buttoned in emerald green satin, is the only movable piece of furniture.

If the bedroom is a bou-

doir, the living room is a grand salon. Here Dr. Tsao plays Bach inventions on a handmade harpsichord. From time to time she welcomes guests to cocktail parties, but more often she pirouettes solo across the terrazzo, savoring the "feeling of space swishing by," or reads on a chaise longue near the front windows "where I can be private yet still in contact with the world."

The decoration is at once restrained and inventive. The pattern for the terrazzo

grows out of the geometry of the room. The only embellishments to the walls are two paintings by New York artist Trish McKinney and a pair of 1950s French sconces. Movable furniture is again kept to a minimum: two chairs, Louis XV and XVI voyeuses upholstered in dull gold satin, on which one can sit forward or backward.

Tsao and McKown saw the need to "save a room done up in fine materials from becoming too predictably grand." They opened up a two-story shaft above the fireplace and then framed the hearth with "frozen curtains" of red velvet, "an homage to Magritte." A mirror seemingly fastened to the wall by two miniature headlights soars above the fireplace through a steel grating that bridges the slot. A goldpainted spiral stair, reflected in the mirror, leads to a second-floor study, which is a hideaway any child or child-minded adult would love.

In her garden-level office, Mary Ann Tsao's feet are firmly planted on the ground, but on the floors above, architects Tsao and McKown have given her a space where her head and heart can be in the clouds. "I wear this place like an old familiar shawl," she says, "and yet I am always discovering details anew. It's like receiving presents every day."





Stephen Mallory, opposite below. Right: The mantel displays a Henry Moore drawing of a buffalo, a bronze torso by Gordon Locke, rosemary topiaries, and vases filled with Japanese garden stones. Opposite above: Damasks give an air of traditional luxury to contemporary pieces of furniture—sofa cushions in Colette from Scalamandré, ottoman in Damask Rafael from Fonthill. The curtains are Italian wool challis from Scalamandré. Details see Resources.



# Model Rooms

HG takes a look at three designs from the 1989 Kips Bay Decorator Show House. By Glenn Harrell Photographs by Michael Mundy



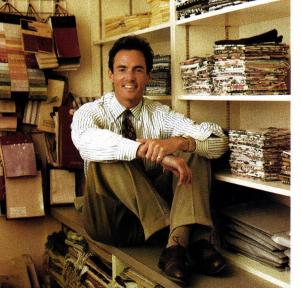


GEORGE LANGE

e gave the room a freshness, a purity that both respected its history and made it very livable and contemporary," says Stephen Mallory of his and associate Kyle Wells's design for a parlor. To set the key for a brilliant palette, the walls—adorned with moldings original to the 1906 Federal Revival town house—were glazed a vibrant lemon yellow that glows in the reflected light of tilted mirrors hung from silk cords. A raspberry lacquer-topped tea table adds another note of dazzling color amid sleek damask-covered sofas and somber black leather armchairs. Equally dramatic is a faux leopard silk-screened leather rug pieced together to suggest one mammoth pelt. And there is the startling play on scale between a slender mahogany étagère and a squat rubber, steel, and glass table by Patrick Naggar. "I could easily have done Louis the something, but I don't do ladylike rooms," proclaims Mallory. "I like to mix things up. It's who I am as a designer."







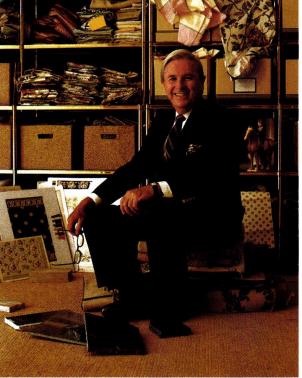
wanted to make people aware that Parish-Hadley is about more than just beautiful chintz and fine upholstery," remarks David Kleinberg. The bathroom he designed is a room unto itself—complete with a fireplace, televi-

sion, and telephone—which just happens to have a tub in it. Muted copper and gold tones, warm burgundy accents, and dark wood combine to create a masculine ambience. The encaustic-painted walls and iridescent ceiling—reminiscent of medieval mosaics and the canvases of Gustav Klimt—compose a luminous setting for an alabaster lamp and star-studded faucets. The decorator also played with geometry: an overscale checkerboard Moroccan rug over a striped sisal, a pattern of gold-edged squares on 1840s French armchairs, and a folding screen of individually painted squares of silver and gold-leaf papers. "It's very urban, very 1990s," says Kleinberg. "A bathroom like this is the ultimate luxury for a Manhattan apartment."



David Kleinberg, opposite below. Opposite above: The zigzag table, custom-made for Parish-Hadley, echoes the jagged silhouettes of Indonesian bronze figures and the shapes in a 1957 Ralston Crawford gouache. Above: An early 19th century English terra-cotta lioness—atop an 18th-century French marquetry cabinet—glowers at two paintings by Al Held. A linen robe from Polo by Ralph Lauren is tossed over the back of an 1840s French armchair upholstered in Parish-Hadley's Camera. Striped sisal is from Patterson, Flynn, Martin & Manges. Right: On the marble basin table—modeled after a Chippendale library table—a black and white enamel candlestick lamp anchors an arrangement of objects which includes a red lacquer box the decorator found in China.





GEORGE LANGE

ith a wealth of antique and reproduction furniture and hefty bolts of solid and striped silks, Kevin McNamara created what he describes as a traditional French pied-à-terre. "My design was an attempt to return to classical interior decoration," professes McNamara. "Too many recent design trends show a lack of discipline and proportion." He sheathed the room in celery green silk, crowned it with a Vitruvian scroll border, and laid down a Gothick-style carpet. At center stage is a daybed draped with silk that cascades from a Louis XVI gilded coronet. Antique textiles, such as the eighteenth-century damasks and old gold tape on pillows, imply a venerable lineage and, like the dark green velvet upholstery, break up the monochromatic scheme. The decorator also balanced dark versus light: two giltwood Louis XV-style armchairs opposite a Louis XV pair painted white and a mahogany bureau plat across from a pale painted Italian commode. Scallopedged swags atop voluminous curtains and a pair of sconces bedecked with Mardi Gras-style beads reveal how a classical approach to period styles can still express a contemporary taste for extravagance and fantasy. Editor: Carolyn Englefield

Kevin McNamara, above. Below: The decorator dressed the daybed in silk trimmed with fragments of an 18th-century embroidered dress. Opposite: To achieve the effect of box pleating, strips of fabric were cut, seamed, and applied to the walls. The salmon table skirt is 18th-century Italian brocade. Right: A scroll-pediment Venetian mirror above the Louis XVI marble mantel is flanked by reproduction beaded sconces from Nesle. Below right: Between the curtainsbased on a plate from Ackermann's Repository of Arts-are 17th-century Continental studies for ceilings and tables from Stubbs Books & Prints, NYC. The crown molding was painted by Maer-Murphy. All new fabrics are silk from Christopher Norman.









# SALESROOM

# From Soup to Sèvres

The collections of Campbell Soup chairman Jack Dorrance are served up at auction By Stuart Greenspan



Meissen monteith, left, one of a pair, c. 1750 (\$15,000-\$25,000).

Below: 1771 Sèvres wine cooler, one of a pair (\$12,000-\$18,000); Italian silver-gilt soup ladle, c. 1800 (\$6,000-\$8,000); Tang equestrian figure (\$35,000-\$45,000).



reat art collections come on the market sometimes by circuitous routes, and so it is with the immense \$100 million-plus collection belonging to the late John T. Dorrance Jr., which Sotheby's is offering in a series of sales taking place October 18–21 in New York.

In the early 1960s when Andy Warhol, then at the beginning of his career, started to make his Campbell's Soup can paintings, Dorrance, who was Campbell's chairman and the son of its founder, might have tried to buy them up as a sort of corporate icon. Instead

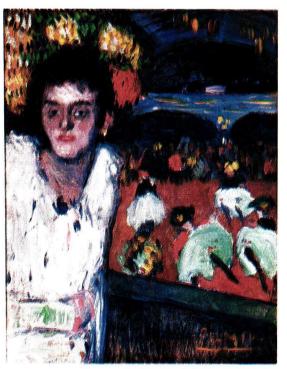
he refused to have anything to do with the artist or the art. It was not that Dorrance had anything against contemporary art per se, although he certainly did not favor it. For him it was an issue of morality: he did not want his company's reputation to be sullied by the Warhol mystique. Years later, in response to constant inquiries from visitors to Campbell's Camden, New Jersey, headquarters, the company finally commissioned from Warhol a painting of a Campbell's Soup box. But by then the controversy was long past, and after a few years with the painting gathering dust, Campbell sold its only Andy.

According to people who knew this shy and modest man, morality was high on the list of ingredients of Jack Dorrance's life, so much so that in recent years, when it appeared that the company ought to close down some of its far-flung factories, he could not bring himself to put loyal employees out of work. Morality had everything to do with the way he wished to dispose of his \$1.5 billion fortune, too.

A longtime trustee of the Philadelphia Museum of Art, Dorrance bolstered its Landmark Renewal Fund with \$5 million, the museum's largest cash gift. He also left instructions in his will for the establishment of a charitable trust

that would have provided the museum with an enormous amount of money: forty percent of the annual interest from his estate for 25 years.

When Dorrance died suddenly last April at the age of seventy, however, it was revealed that he had changed his will and revoked nearly all its provisions. Responding with crochety conviction to the 1986 Tax Reform Act, which eliminated the substan-



The Dorrance collection at Sotheby's this month:
Picasso's Au Moulin Rouge, above (estimate \$6-\$8 million). Top:
Chelsea 1757 Hans Sloane plate (\$800-\$1,200);
Chelsea 1755 asparagus tureen (\$3,000-\$5,000).





My 1949 Château Lafite, they say, is too valuable to drink.

My Studebaker Classic should never be driven.

Don't even think of eating off the English china.

All I can say is, thank goodness for my Waterman.

Finally, a priceless possession I can actually use.



Pens write. A Waterman pen expresses. For more than a century, this distinction has remained constant. In the precise, painstaking tooling, for example. In the meticulous balancing. In layer upon layer of brilliant lacquers. In accents gilded with precious metal. Those who desire such an instrument of expression of will find Waterman in a breadth of styles, prices and finishes.

# SALESROOM

tial tax breaks offered to charitable annuity trusts, he specified that his fortune be broken up and divided among his six grandchildren. All that the Philadelphia Museum got was a pair of Meissen goats, an unidentified French painting, and a small parcel of land. Generosity has its limits.

The museum may have expected to be left a significant portion of the art collection. But Philadelphia's loss turned out to be Sotheby's gain and, to be fair, a boon for the entire world of collecting, which has too few opportunities like this one. Within a month of his death, the auction house announced that it

would sell nearly a thousand lots of Impressionist, modern, and old-master paintings, porcelain, silver, furniture, and Chinese and Russian works of art.

The backdrop for all this magnificence was the Dorrance estate in Gladwyne on Philadelphia's Main Line. Surrounding this palatial Tudor manor house were acres of gardens and greenhouses, as horticulture was Dorrance's passion. He even helped develop a deep purple carnation, which was named for him. At home he delighted in serving homegrown exotic and out-of-season fruit and vegetables offset by startlingly

lifelike porcelain imitations of his bounty.

Although ceramics—including the soup tureens that complement those in the Campbell Museum in Camden, which Dorrance founded in 1966—form the largest and most varied part of the collection, 95 percent of the overall value of the collection resides in the Impressionist, Post-Impressionist, and modern paintings, almost all of which were purchased from the Acquavella Galleries in New York. Fully 38 of the paintings are valued at \$1 million or more, and given the way the art market is behaving nowadays, they could fetch a great deal more.

There is considerable speculation as to which will be the sale's top lot. My own choice is a very early Picasso, Au Moulin Rouge, a brilliant expressionistic view of the famed dance hall painted during the artist's first trip to Paris. Estimated to sell for \$6-\$8 million, it dates from the same period as Yo Picasso, the great self-portrait recently sold at auction for \$47.85 million. An unusual figure study by Van Gogh, L'Homme est en mer, is not the sort of picture one necessarily looks for by that artist. Still, this moving painting of a mother with her child awaiting her husband's return from the sea is expected to sell for \$10-\$15 million. Of the eight Monets, Meules, effet de neige, le matin from his *Haystacks* series—is outstanding, as is an early Courbet-like still life with fruit. All the major Impressionists are represented, and so are a small group of old-master paintings, including a magnificent intimate still life of flowers, fruit, and shells by the seventeenth-century Dutch master Balthasar van der Ast and an important, somewhat atypical, Canaletto, View of the Church of Il Redentore, a head-on closeup of the Venetian building.

The real mystery about the Dorrance collection—whose sets of slipcased sales catalogues, selling for \$100, will become collectors items in their own right—is how little known it is, considering the owner's prominence in business and museum circles. "Given his background," explains Ralph Collier, president of the Campbell Museum (which was left a single tureen to add to the 330 acquired during Dorrance's lifetime), "it was sometimes difficult for him to mix with the unwashed masses." No doubt, it will be the great unwashed who will be shopping at Sotheby's.



## **Earning His Stripes**

(Continued from page 226) I've ever had. I would never think of doing anything without him. He's light-years ahead of me designwise," says Lawrence.

So when it came time to do this apartment, even though Jim wanted something on the formal side and Pamela was leaning toward country, it was simple. "I decided to create the look I wanted, which I knew they should have," Sills states magisterially. With that in mind, the decorator and his associate, James Huniford, selected a variety of contrasting finishes and furnishings after completely gutting and restructuring the apartment.

Throughout, bulky scrubbed-oak doors and shutters—copied from a late nineteenth century house in Florence and hand-carved by Polish craftsmen—provide a framework just rustic enough. In the living room the walls, striped in faded washed-out colors—white and a delicate Florentine pink—at once "obliterate the bad architecture," as Huniford says, and introduce a Tuscan or Provençal mood. The long seven-application process employed to achieve this painterly effect was witnessed firsthand by Pamela Lawrence, who relayed nightly re-

ports to Detroit: "I'd get home and call him every evening. 'Jim, you'll never believe what's going on. Today it's hot pink and white.' Then the next day, 'It's brown and pale pink!"

But if the shell of the apartment is earthy, its contents are considerably more polished, from the Louis XV red lacquer desk and Louis XVI side chairs to the English falsefront Regency book cabinet. Sills's influence is also evident in the couple's inspired array of antique objects and art, which includes a French Gothic spire, a pair of Russian coach lanterns, a blackamoor bust from Vienna, and a pair of nineteenth-century marble bas-reliefs of angels with babes in their arms. Then there's the rustic fire screen, which Sills found in a Texas junk shop. It's not so humble anymore, now that its twisted twigs have been painted gold and frame an exquisite piece of eighteenthcentury Moroccan silk.

If the living room flirts with the romantic, the bedroom elopes with it. Violet walls and an extraordinary confection of a bed—white nun's veiling cascades down at all four corners from an overhead trellis—send the room's occupants on a trip through the clouds. "It's my idea of heaven," says Pamela. "I shut the door and eat Chinese food."

"It's a wonderfully serene tree house,"

says Sills, who confesses that he began his career as a minimalist. "I admired Mies, Le Corbusier, Gropius." Then he went to Europe, where he focused not on the Bauhaus but on a number of lush interiors, notably those designed by Renzo Mongiardino. "I was overwhelmed by the sheer sense of beauty, which was achieved with such confidence. And I saw that the Europeans see decorating as a great art—a serious medium. It changed my whole concept."

Jim Lawrence is just as passionate on the subject: "Decorating is one of the ultimate art forms. You use colors, textures, shadows, but unlike a painting, it's three-dimensional. It's real. Not only do you combine all the arts, but then you get to live in it."

Not surprisingly, now that their New York base is outfitted, the couple has dispatched Sills to their house in the Michigan woods, which includes a basement bigger than their entire New York apartment.

They delight in the contrast. "I prefer living in several places," says Jim. "I like to go back and forth and not have to carry a suitcase." "Yes, the commute's no problem," Pamela confirms. "I hop on a plane and I'm there while most people are still stuck on the Long Island Expressway." Who said these commuter marriages are crazy?

Editor: Carolyn Sollis

## Shakespeare

(Continued from page 202) Shakespeare's hemlock (the all-parts-deadly umbelliferous Conium maculatum, by Ellacombe's lights "one of the most poisonous of a suspicious family") by the North American evergreen hemlock tree, Tsuga canadensis. "American hemlock is not a Shakespearean plant, which is cheating," says Kelly. "But we need that for screening purposes." Likewise, Shakespeare's quince was the fruiting West Asian native Cydonia oblonga, whereas Kelly's is the Japanese flowering Chaenomeles speciosa. Pressed, Kelly fesses up. "Japanese flowering quince is the wrong quince," but the name carries it and strategic defense demands it. "Wherever I've noticed a path forming, I put in quince." Well, what of all the barberry? "I like barberry!" Kelly announces. "It's background. I view it almost as lawn. Shakespeare would not have known this plant, but we can put it in the category of briers—to keep people from making shortcuts through the beds." The spiderwort most likely stays on courtesy of Falstaff (Merry Wives): "Good worts! good cabbage." (Kelly has planted three dozen good cabbage.) Even if all the plants aren't kosher Shakespeare, they're in his playful spirit.

As if to repent so much poetic licensing, Kelly is quick to point out that "we do have English yews and English boxes and English hawthorn." (Never mind Shakespeare's many disparaging references to the "dismal yew.") But mandrake, which makes cameo appearances in Antony and Cleopatra, Othello, Henry IV and Henry VI, and Romeo and Juliet, doesn't show up once. Ellacombe states, "There is certainly no plant round which so much superstition has gathered, all of which is more or less silly and foolish, and a great deal that is worse than silly." Even if Kelly couldn't get a green card for the European mandragora—our own mayapple (Podophyllum peltatum) is called mandrake and could have got in under Kelly's cheating quota. Ellacombe reports that "Lark's heels is one of the many names of the Garden Delphinium, otherwise called Larkspur, Larksclaw, Larkstoes." In the Shakespeare Garden 83 larksfeet bloom.

In 1986, Kelly and Varnell had ambitious plans for two hundred "Anodized aluminum signs with stands set in concrete...permanent [and] 'vandal proof'" to identify the plants

and their place in Shakespeare. Now no more than a dozen quotes will stand up to the huns. To accompany the many rose "briers" there is Rosalind (*As You Like It*): "O, how full of briers is this working-day world!" And as for the 105 plants of the "herb of grace"—rue—why not quote the Clown in *All's Well*: "Indeed, sir, she was the sweet-marjoram of the salad, or, rather the herb of grace."

Between acts of *Twelfth Night* and *Titus Andronicus* this past summer, I drifted over from Free Shakespeare in the Park to free Shakespeare Garden in the park, Ellacombe under arm, and keyed-out many in the supporting plant cast: violets, flax, apple, peas, roses, yew, and box (*Twelfth Night*) and lilies, briers, grass, honey-stalks (clover), and the "dismal yew" (*Titus Andronicus*).

Imagine, in mid Manhattan there grows a lyrical flowering hillside composed in Shakespeare's familiar blank verse, planted out in wild sweeps of unrhymed iambic pentameter: 1,897 quarts of mint, 1,551 pots of pansies, 1,316 pots of primroses, etc. All this and a castle, too. Says Shakespeare Gardener Johnson: "Working here, I forget I'm in New York sometimes." Walking there, I forget the same thing.

Editor: Leslie Horn

#### Mt. Manhattan

(Continued from page 189) ran to gingerbread mansions off the boardwalk at Watch Hill or to Adirondack lodges where dinner was black tie and stays. The old old New York taste belonged to a couple of Dutch families who hid in their clubs in town or in their Hudson River houses and occasionally-when the blood got thin-came out to breed. Knickerbocker taste was never the standard here. It was so covert that very few people got to see it, let alone attempt it themselves or sell it to anybody else. This produced a kind of democracy. It meant that this year's standard was last year's potlatch. Money talked in New York-anybody's money—the way money never talked in Boston, with its impenetrable aesthetic of intellect and family, or, for that matter, in Charleston, where plantation life and French connections had nurtured a hothouse aristocracy, or in Philadelphia, where the established taste had sprung from such a subtle and perverse mix of blunt mercantilism and Quaker decorum that you had to be born to the ironies to understand them at all. The real divide in Henry James was never Europe and America, it was New York and Boston-or, rather, New York and everywhere else. Isabel Archer went off to Florence and married Gilbert Osmond with much less hesitation

than Verena Tarrant left Massachusetts for a life with Basil Ransom in New York.

IN PROVIDENCE, where I grew up, the most renegade thing a girl could do was marry a New Yorker. New York was interesting, but you did not marry there. It was too flamboyant. It meant questionable taste and faithless men and everyone's most exciting and unstable relatives. It meant, in my case, my aunt Beatrice, who was a painter and had drunk absinthe at the Dôme and had one mysterious affair and never married. It meant my indiscreetly rich uncle Fred, who collected Picabia and Moholy-Nagy and had an emerald green rug on the living room floor that made my mother shudder—and did something referred to delicately around my house as "trading." There were smart people in New York, but they were not serious, like smart people in Providence. They enjoyed themselves too much. They had too much money.

I became a New Yorker, faute de mieux, without really noticing. It was a question of small, perceptual changes. Over the years, New York started looking normal to me, and then started looking good, and Providence started looking a little spare. I became a New Yorker when I found myself talking about a "typical" Providence house or Boston party the way I had once talked with condescension about "typical" New Yorkers and what they looked like and how they lived.

The charm and, of course, the great attrac-

tion of New York is that, with a little help and a couple of generations, everyone here becomes a New Yorker—the way no one ever really becomes a Bostonian or a Charlestonian or a Philadelphian. New York is accommodating. There is a greedy, enthusiastic innocence about the city that keeps it lively. People "arrive" here—in fact or on the wings of cash—and chances are that they would rather lunch at Mortimer's than the Cosmopolitan Club, that they would rather marry in the Temple of Dendur than St. Bartholomew's. But they share this with the people who preceded them: they are conventional in their excess. They conform. They do not take chances. You find them up and down Park Avenue, but you do not find them in the Dakota, sharing the laundry room with Yoko Ono and Lauren Bacall. Their idea of an intellectual is a dress designer you can bring to dinner with Henry Kissinger, and this is enough to qualify them as the next generation's old money. They sit on the board of Sloan-Kettering and send their girls to Chapin and "volunteer" in ways that old New Yorkers associate with their mothers and grandmothers and the salad days of the Junior League—and they study the women who preceded them. They court those women with better parties and often with better company. They entertain. They do not necessarily expect to be entertained in return, but they expect to be instructed. They are indeed shinier, but they learn to tarnish.

## Peter the Great

(Continued from page 182) young architect to her parents, Gianni and Marella Agnelli, who remembered him years later when they needed a designer for their palatial Park Avenue apartment.

But if Andy Warhol started Marino out on the road to glory, the extraordinary distance the architect has traveled is to no one's credit but his own. Marino likes to chalk up his success in the penthouses and palazzos of the world to his "very integrated approach" to design, to the fact that he is both an architect and a decorator. "My philosophy, if anything, is Beaux-Arts," he reports. Which means that he is without built-in professional limitations—that he is equipped to design not only the house, but also the interior, the furniture, the fabrics, the light fixtures, and even, for some clients, the dinner plates. It's one-stop shopping.

Another boon to Marino's career, of course, has been his lack of stylistic bias.

"Everyone is longing to say Peter Marino does X type of work," he notes. "They're longing to. But I believe in freedom of stylistic expression. I cannot believe that so many architects and decorators honestly think there is one best design style for a problem. Any problem can be solved in at least three completely different ways. I think less of firms who have an identifiable style or stamp because really the well runs dry very quickly. To think one aesthetic solution is applicable to everything in life is beyond naive. It approaches some whole other level of stupidity. What I do is much more difficult."

Marino's open stylistic mind enables him to appeal to such diverse sensibilities as Carla Fendi, for whom he has designed a New York apartment; Valentino, for whom he has designed a yacht interior and a Manhattan apartment; Giorgio Armani, for whom he has designed an apartment in Milan; and Calvin Klein, for whom he has designed retail shops in Dallas and London. Two additional projects underscore his aesthetic elasticity: for Philip Niarchos, a "very simple modern" apartment in Manhattan, and for an Ameri-

can philanthropist, a Gothic suite of rooms in a Venetian palazzo.

Regardless of what style or period he employs, however, Marino likes to introduce a twist to reveal the contemporary vintage of his rooms. "Contrary to what people think, I don't do period decor—I don't," he protests. "The challenge is to take a terribly important desk by Charles Cressent, a stand by André Charles Boulle, and the most incredible clock in the world and put those things together in a young person's apartment with new pieces so that it looks fresh—not like his grandfather's apartment."

His Ivy League design education notwithstanding, Marino did not learn to meet such challenges at school. (For one thing, in the sixties, Cornell was a temple of classic Modernism.) Nor did he learn how during his various apprenticeships in the New York offices of SOM, George Nelson, I. M. Pei, and Araldo Cossutta. Instead, Marino traces his versatile hand and gimlet eye back to Queens, where he got off to a slow start in life. At an age when other boys were out at the playground, he would lie in his room



# American's Maui. Asmall price to pay to get into paradise.

If you're looking for paradise, you'll find it on Maui. And what's more, vou'll find it for a lot less than you expected. Especially when you take advantage of American's Fly AAway Vacations<sup>SM</sup> packages. Like American's Hawaii<sup>SM</sup>, and A'Aloha Condo<sup>®</sup>. In fact, vou can take off for sun-

drenched Maui at prices that range from as little as \$249 to \$1,129\* per person/double occupancy, for a week, plus special air fare.

In that week, you can do absolutely nothing. Like bask on one of Maui's beautiful and secluded sandy beaches. Or relax in a tranquil, tropical forest next to a cascading waterfall.

On the other hand, you can do absolutely everything an island paradise like Maui has to offer.

Like enjoy some of the world's best golf and tennis resorts.

Go scuba diving and snorkeling and meet some of the island's more colorful natives.

Or if it's winter, you can stay on top of the water and watch the humpback whales that annually

migrate to Maui.

Plus, there's our Fly A Away Vacations Warranty. It's your assurance that American stands behind your Fly AAway Vacations. Warranty details are available upon request.

You'll be surprised at how little it takes to take you to paradise. For more information on what else Maui has to offer,

just contact: Maui Visitors Bureau, P.O. Box 1738, Maui,

> Hawaii 96732. Or call your Travel Agent or American and ask about our Fly A'Away Vacations

packages. (800) 433-7300.

Restrictions: \*Prices valid through 12/15/89 and do not include air fare, taxes or surcharges. Three-day advance purchase required. Prices subject to change without notice. Hotels subject to availability. Cancellation fee and other restrictions may apply.

# **American Airlines**

Fly A Away Vacations M

249 **HG** OCTOBER 1989

#### **Peter the Great**

dreaming Proustian daydreams, taking in every detail of his surroundings. With a precocious sophistication like that, Marino recalls, "you start to think, 'How could this room be improved?' When I was four, I used to have hour-long conversations with my mother about the curtains. And the next day I would talk about the same thing. That produces a rather peculiar sensitivity in a child." Years later in high school young Marino cultivated that sensitivity by visiting Manhattan, where he spent Saturdays studying painting at the High School of Music and Art and Sundays studying the decorative arts at the city's museums. He enrolled in Cornell because its architecture program incorporated fine arts. But he was an unremarkable student: "Lucky for me, Cornell was pass-fail in those days.'

It is unlikely that any of Peter Marino's chums in the class of '71 had even a hint way back then that he has always seen himself "in the league of the old-time architects, of Stanford White, who went with clients on the grand tour of Europe." Nowadays, of course, the tours are briefer, and Paris,

Stockholm, and London are the preferred destinations, but these trips are still essentially shopping sprees—expeditions in search of major antiques. "Every important room needs at least one important piece of furniture," explains Marino. Succumbing to temptation, I asked what was the most "important" piece of furniture he had ever purchased for a client? "A Renaissance cabinet—for \$1.3 million," he replied, anticipating the next question.

Marino attributes at least fifty percent of his success to meticulous organization. "One of the reasons wealthy people hire you is because they want to get things done," he claims. "No wealthy person wants to screw around—they want it done." To help them, Marino has set up satellite offices in East Hampton, Philadelphia, and Paris, which are manned, like his home base in Manhattan, not only with architects but also with experts in related fields. His staff includes former curators from the Getty and the Metropolitan museums as well as specialists in paintings, textiles, and furniture. "Because of the level of my clients, they have to be doubly and triply protected," he adds. "Everything is expertized, everything is vetted. We're very serious." To help ensure that fact, Marino requires staff members to read Peter Thornton's 1978 classic, Seventeenth-Century Interior Decoration in England, France, and Holland. "It's my Bible," reports Marino.

Although Marino is now by all but his clients' standards very rich, he owns neither a car nor a country house. And except for signature Hermès bow ties and Charvet candystripe shirts, he limits his sartorial splendor to off-the-rack suits picked up at Barneys New York, the Seventh Avenue fashion emporium where he has been a loyal customer for over a decade. And why not? He met the owners, Phyllis and Fred Pressman, when he was a junior draftsman working on the Barneys account with his former employers George Nelson and Gordon Chadwick. When Chadwick died in 1980, Marino offered up his services and the Pressmans gave him a chance with a commission to design a two-by-four-foot glass display case for Li-Lac chocolates. His current work for the Pressmans ranges from a house in Larchmont for son Gene to a Barneys outpost in Manhattan's financial district and a Barneys in Beverly Hills and Tokyo.

Such large-scale commissions enabled Marino to treat himself and his wife, Kate & Allie costume designer Jane Trapnell, to a 5,500-square-foot co-op on East 57th Street last March. His "fantasy" is to stage seventeenth-century masques in the thirty-by-sixty-foot "salon" as soon as he has the time to renovate the apartment and move in. But that probably won't happen anytime soon. Marino's office is currently inundated with so much work that newcomers are routinely turned away at the door. On those rare occasions when he does deign to consider a new client, certain criteria must be met. "Unless it's Buckingham Palace and they just need a redo, we only take important projects with budgets that include both architecture and decorating," he explains—although "budget" hardly seems like the right word. "The architecture part is always a few million,' Marino confesses. "Whether it's \$2 million or \$4 million, it's probably not going to be \$12 million. Well, a couple are going to be \$12 million. But you can't avoid it. You spend what you have to spend."

And who spends such money? "You have the old rich and you have the new rich. I often say, 'I don't care as long as they're rich.' But come on, who do you think hires architects? The old rich already have their homes; all they need is to re-cover two chairs. I am not for those families. That doesn't interest me. I am interested in making large important statements about aesthetic sensibilities in the time in which I live. I don't really decorate, I create works of art."

# How to find the best interior designer for your needs...

"(Charlotte Peters) brings together designer and client on the basis of compatible personalities and tastes; to match demonstrated skills with specific requirements."

– Interior Design Magazine

We make decorating simple.

You tell us your preferences, your priorities, your budget, the vision of the environment you want.

We introduce you to compatible designers and architects, professionals across the nation that have the expertise and the artistic skill to make your vision a reality.

Charlotte Peters Inc. for residential and commercial interior design.

#### charlotte peters 2®

Interior Designer Referrals 645 Madison Avenue, NY 10022 212-688-9580

213 – 274-6775 — CALIFORNIA 516 – 773-4769 — Long Island

914 – 472-1585 — Westchester 201 – 568-6363 — New Jersey

Residences · Offices · Lobbies · Restaurants

#### **New York**

(Continued from page 198) dell'Arco has pointed out, the painter was pursuing in his art. This is what happens to so many artists: the city seems to mirror them.

In Salvador Dali's case, his first image of Manhattan in 1934 became, of course, fodder for more Surrealism and narcissism. His boat ride was without nausea and with a lot of champagne. During much of the trip he seems to have been preoccupied with how to handle his publicity when he docked, but even he took a moment off from career planning when he saw the clump of buildings from the *Champlain*. "It rose before me, verdigris, pink and creamy-white," he said. "It looked like an immense Gothic Roquefort cheese. I love Roquefort, and I exclaimed, "New York salutes me!"

Not everyone who came from Europe was such a party animal as Dali or was propelled here by PR concerns. Dali shuttled back and forth; others arrived running for their lives. Pogroms, invasions, famines, and class systems pressed people out of their countries even before the Second World War influx of European artists who came to America because of Hitler's barbarisms. From all that, we got individuals who would turn out to be emblematic New York artists. For example, Arshile Gorky, who so amazingly brought out the psychological aspects of American abstraction, fled Armenia and the Turkish invasion of 1919 after his mother had died of starvation. By the twenties Gorky was an omnipresent figure at the 57th Street galleries, and by the forties his art, his interests, and his friendships made him a vital bridge between America and Europe. Harold Rosenberg got it right when he called Gorky an artist in exile, a person who, having lost his country, found in the art world a place where he belonged and a tribe of people who cared about the same things.

Still, Gorky killed himself, as did Mark Rothko—yet another Eastern European immigrant whose work is synonymous with the heights of New York art—so it would not be accurate to suggest that life in this art world has solved problems of isolation or other forms of mental pain. There are those who say that the pressures of this town are the root of what drives artists—even when they move to its periphery—over the edge: the all-American Jackson Pollock and his crash into a couple of trees when he was taking his Hamptons joyride being a case in point. But I'm not sure that Van Gogh would have cut off his ear if he lived in Manhattan. He

wouldn't have had to depend on Gauguin as his only comrade, and I bet he would have sold some paintings. If nothing could have stopped him from this surgical act, he might have become the first performance artist because in New York you know he would have had an audience. And if he'd lived later, he probably would have found among the many galleries a dealer ready to exhibit the flap.

Someone to speak to and an audience that wants to look are the first reasons artists offer for being here. Often the results have been art that wouldn't have happened without all the stimulation. New York is the belly of art action. That's why artists put up with the toughness of being here, whether they're from Boise or Bulgaria, whether they're working now or were around at the turn of the century. Of course, New York doesn't have the patent on art, yet all century it has been a vital port of call, as a city through which art that might otherwise have remained provincial gets internationalized. For instance, it was at Stieglitz's "291" Gallery on Fifth Avenue that the work of so many Europeans were first exhibited in America, and it was also there that so many American moderns found out that what they were doing belonged to a larger movement. (The 1913 Armory Show, which happened in the middle of all this, put the match to the modern art fireworks in America.)

Stieglitz's own photographs have represented the city in such an essential way that when one looks at, say, the Flatiron Building, one sees it through his eyes. Even with a structure that's not really very tall he caught the verticality one instantly thinks of when the words "New York" and "art" are married. Today Robert Moskowitz's paintings of the Twin Towers of the World Trade Center are a good equivalent. It makes sense that Stieglitz, whose medium was the machine of light, would be such a force in the American city of lights. The lights one usually notices here are artificial. And sexy. Stieglitz's most erotic subject, Georgia O'Keeffe, tuned in to this light and also to New York's natural light in a way that seems just right. She painted the shock of luminescence that happens when the sky breaks through the buildings. She painted the white and brightly colored lights that make the night streets so electrifying. Her words about her work, in the book Georgia O'Keeffe (1976), are worth repeating: "I had never lived up so high before and was so excited that I began talking about trying to paint New York. Of course, I was told that it was an impossible idea—even the men hadn't done too well with it. From my teens on I had been told that I had crazy notions so I was accustomed to disagreement and went on with my idea of painting New York....

# Instead of renting a movie tonight, take a vacation.





□ New "Southern Caribbean" video

-\$7.95

Take a 7- or 10-night cruise to some of the most inviting ports in the Caribbean including St. Barts, Antigua and Martinique.

□ "Western Caribbean" video −\$7.95
Cruise for 7 nights on Song of America.
Visit ancient ruins, modern shops, thundering waterfalls and quiet beaches.

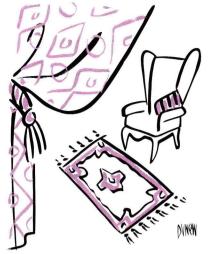
- ☐ "Sovereign of the Seas" video —\$7.95 A tour of the world's largest cruise ship. ☐ "Bermuda" video —\$7.95 Cruise for 7 nights on the Nordic Prince
- Cruise for 7 nights on the Nordic Prince. Experience pink beaches, pastel houses and red-hot shopping.
- ☐ "Royal Caribbean" video —\$9.95 Three different Royal Caribbean films: "Barry's Gift," "Behind The Scenes," and "Labadee."

Name			
Address			
City	State	Zip	
		HG 1	0/89

□ VHS □ Beta Send check or money order to: Vacations on Video, 1309 E. Northern, Phoenix, AZ 85020.

#### ROYAL#CARIBBEAN

Song of Norway, Sun Viking, Nordic Prince, Song of America, Sovereign of the Seas, Nordic Empress. Ships of Norwegian and Liberian Registry.



# The HG Directory

A monthly guide to the toll-free numbers of prestigious advertisers in the building and remodeling, furniture, home fashions, and tabletop markets. Call for further information about products and services, to order brochures, or for information on store locations.

Building and Remodeling

AGA Cookers 800-633-9200
American Standard 800-821-7700 X4023
Andersen Corporation 800-255-2550
G.E. Appliances 800-626-2000
Kohler Color Coordinates 800-772-1814 Dept HG
Kohler Company 800-4-KOHLER
Peachtree Doors, Inc. 800-447-4700
PPG Industries, Inc. 800-2-GET-PPG

Furniture

Century Furniture Company 800-852-5552

Drexel Heritage Furnishings Inc. 800-447-4700

Expressions Custom Furniture 800-544-4519

Hekman Furniture 800-253-9249

Henredon Furniture Industries 800-444-3682

Kittinger 800-876-2378

Thomasville Furniture 800-225-0265

Wesley Allen Brass Beds 800-541-3027

Wood-Mode 800-635-7500

H o m e F a s h i o n s

Armstrong World Industries, Inc. 800-233-3823

Duette by Hunter Douglas 800-32-STYLE

DuPont® "Stainmaster" Carpet 800-4-DUPONT

Karastan 800-234-1120

Laura Ashley Home Collection 800-223-6917

Raintree Designs 800-422-4400

Tabletop

Georg Jensen 800-223-1275

Lenox China & Crystal 800-635-3669

Noritake Company, Inc. 800-562-1991

Orrefors 800-351-9842

Reed & Barton 800-343-1383

Royal Copenhagen 800-223-1275

#### New York

There was a painting of Lexington Avenue as I saw it out the window at night. Lexington Avenue looked, in the night, like a very tall thin bottle with colored things going up and down inside it."

It is both the grids of light in the buildings and the grid plan of the streets that one finds in the New York pictures of the greatest grid artist of the century, the Dutch painter Piet Mondrian. New York, where Mondrian moved in 1940, is the place where his famous lines and blocks of color get switched on. The clearest examples of this jazziness are Broadway Boogie Woogie, and his last picture, Victory Boogie Woogie. Put Mondrian's paintings beside Sol LeWitt's grid works from the past 25 years, add Peter Halley's very eighties images of lines that function as energy conduits, and you've got a gradation from exhilaration and movement to containment and immobility.

Social immobility is of course yet another reality of life for many in New York, and one often sees the damage it does in the parts of the city that have the brightest lights. These sections are in a way the warmest in town because every awning and every building is aglow. The lights replace the hearth. And the presence of other people is tonic. A stop in for a drink or a cup of coffee can make the difference between feeling all alone or belonging. Not always, though. Sometimes isolation is an unbreakable, albeit invisible wall—and it's most palpable in situations where people meet but really don't. No one has visualized urban loneliness in a way that speaks to so many people as Edward Hopper. His paintings of the lonesome in cafeterias, movie theaters, and diners aren't all situated in New York City, but, as with so many other artists, here's where he could find his subject multiplied times thousands.

The number of artists, institutions, styles, and movements summoned by the phrase "New York art" could fill a phone bookjust flip through the A's: Abstract Expressionism, Art Students League, Josef Albers, Diane Arbus, Armory Show, Ashcan School. The list encompasses all media as well as all takes on the town, from its entrances and exits—which have inspired some of the most magnificent bridge paintings and harbor views ever made—to the romantic and also the violent. Perhaps the piece that ties together the whole mess and miracle that is New York—including what Weegee saw in the streets when his camera flashed on accidents and crimes as well as what Mondrian suggested in the restless rhythm of his patterns—is a work by Claes Oldenburg, *Proposed Colossal Monument for Park Avenue*, *NYC: Bowling Balls*, 1967. His *Bowling Balls* never actually happened; it exists as a drawing and as something to imagine. Oldenburg's idea was to turn Park Avenue into a bowling alley. The balls would start at Park Avenue and 96th Street and then roll all the way down to Grand Central, returning back uptown via the railroad tracks.

When I asked Oldenburg about this work, he explained, "It would make Park Avenue more dangerous and help make New Yorkers even sharper in their reactions." Oldenburg's understanding of the city is unromantic and wry. He should be mayor he's had so many terrific plans. Another one is his drawing of the Pan Am Building (plus the complex that surrounds it) as a Good Humor bar with a bite taken out that's meant to correspond to the passage between Park Avenue and Park Avenue South. Oldenburg, a Swede, settled in New York in 1956 after spending time in Chicago, New Orleans, San Francisco, Seattle, and Los Angeles. "I was going to join the Hans Hofmann school," he told me. "I got there and found a sign that said CLOSED. New York is like that. It's a carousel. It is really wonderful, and at the same time it is horrible. The scale can be frightening, but it can also be elevating. As a thing seen from a distance, it makes me emotional—that such a thing could be created. At the same time it's so cruel. It's like the pyramids—all these people died creating it.

So is it crazy to stay? Here's one view, and it comes from a contemporary artist, David McDermott, who with Peter McGough is known for his marvelous reinventions of the past: "I first saw New York from a cemetery in Clifton, New Jersey. I used to sing popular songs from the 1920s to the graves. I thought that when I went to New York, all these dead people would help me. From there the skyline looked like something out of the 1920s. It was like a promised land. I knew that my future lay in that city. When Andy Warhol died, I thought, 'Why does anyone want to live here?' Artists lived here because he lived here. But now I thought I could choose my city. I could live in Paris, Rome, Cologne. The answer to why I stay is that my friends live here. Being in the company of other artists keeps me here. Like Julian Schnabel. He thinks so big! If it wasn't for that type of thinking, I'd still be sewing buttons."

Whether the artists who keep us here think in gigantic terms or in small steps or are dead or alive or famous or not, McDermott's view that it is people who make this place a mecca gets to the core of the city.

ADVERTISEMENT HG OCTOBER 1989

#### Resources

#### **NOTES**

Page 53 Pavlova viscose/cotton, 51" wide, \$180 yd, to the trade at Clarence House, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Los Angeles, Philadelphia, Portland, San Francisco, Seattle, Troy. Geometric wrought-iron chair, by Marina McDonald, for Jazz, \$395, at Jazz Furniture & Lighting, NYC, Los Angeles, call (213) 652-2015. Façade cotton, 54" wide, \$64 yd, to the trade at Schumacher, call (800) 423-5881 Art Deco lacquer/metal console, 7' long, \$18,000, to the trade at the Fran Laufer Collection, NYC (212) 686-7373. Fantasia rayon/cotton, 51" wide, \$172 yd, to the trade at André Bon, NYC; Travis-Irvin, Atlanta; Leonard B. Hecker & Assocs., Boston; Nicholas P. Karas, Chicago; John Edward Hughes, Dallas, Denver, Houston; Todd Wiggins, Dania, Miami; Shears & Window, Laguna Niguel; Hinson & Co., Los Angeles; JW Showroom, Phila-delphia; Thomas Griffith, San Francisco; Mattoon, Seattle; Rist Corp., Washington, D.C. Puiforcat silver-plate creamer, \$625, sugar bowl, \$625, coffeepot, \$950, tray, \$800, at Bergdorf Goodman, NYC (212) 753-7300. Abstraction cotton/rayon, 56" wide, \$129 yd, Hyland Rope around pillow, \$31 yd, down pillow (as shown) \$280, to the trade at Christopher Hyland, NYC; Travis-Irvin, Atlanta; Bander & Daniel, Dallas; Bill Nessen, Dania; George Wallach Antiques (retail). Los Angeles; Trade Wings, Washington, D.C. Ontos Tapestry cotton/polyester, to the trade at Brunschwig & Fils, NYC, Atlanta, Boston, Chicago, Cleveland, Dallas, Dania, Denver, Houston, Laguna Niguel, Los Angeles, Philadelphia, San Francisco, Seattle, Troy, Washington, D.C.

#### **ARCHITECTURE**

Page 64 Mies van der Rohe Barcelona chrome/ leather couch, \$11,949, to the trade through Knoll-Studio at Knoll International NYC, Atlanta, Boston, Chicago, Dallas, Denver, Detroit, Houston, Los Angeles, Miami, Philadelphia, Phoenix, St. Louis, San Francisco, Seattle, Washington, D.C. Le Corbusier glass/steel tubing dining table (#LC/6) \$5,030, to the trade at Atelier International, call (800) 232-4144.

#### **PLAYING FOR KEEPS**

Pages 164-65 Mario Bellini club chairs (#685.20), \$2,405 ea COM, couch (#685.22), \$5,110 COM, Le Corbusier glass table with chrome legs (#LC/10-P/3), \$3,010, to the trade at Atelier International, call (800) 232-4144. Wool Luster, 56" wide, \$80 yd, to the trade at Jack Lenor Larsen, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Los Angeles, San Francisco, Washington, D.C.; Holly Hunt, Minneapolis; Duncan Huggins Perez, Philadelphia; Wayne Martin, Portland, Seattle; Zeising, Troy. Art Deco wood side tables, from a collection at Sapho Gallery, NYC (212) 308-0880. Custom-made wool carpet, to the trade to order at V'Soske, NYC, or call (800) 847-4277. **166** Mies van der Rohe Barcelona couch, (see above for pg 64). 168-69 Saarinen fiberglass/leather executive/conference armless chair, \$1,630, to the trade through Knoll-Studio (see above for pg 64).

#### **SOHO SALON**

Pages 170-71 Regency fruitwood armchair, Neoclassical tripod table, Neoclassical bronze figures, from a collection at Niall Smith Antiques, NYC (212) 255-0660. 172 Vogue Moderne fruitwood settee, 19th-century terra-cotta bust of dauphin, Art Moderne silver-plate vase, Biedermeier birchwood circular table, English Neoclassical wine jugs, from a collection at Niall Smith Antiques, NYC (212) 255-0660. Handmade leath-



# In an English Country Garden...

Beautiful hand crafted conservatories made in England since 1874 to our original Victorian designs – an impeccable pedigree befitting that of England's finest homes and discerning gentry. Our modular system and custom building capabilities ensure an infinite variety of designs for a vast range of American home styles. Built from the finest quality Western Red Cedar our conservatories are available with special insulating glass or anti solar glass, combining modern technology w craftsmanship of a bygone age. Prices from \$17,000 (excluding foundations and installation). Our agents are available for on-request visits.

See us at the National House Builders Exhibition, Atlanta, Georgia

For 22 page colour brochure send to:

Department US10/89, Boston Design Center, Boston, MA 02210.

Tel: 617 951 2755



Please send brochure 🗌	Additional sales agents
Please arrange visit	required in some states.

Name

## INTERIOR **DECORATING**

# Your Eves Give It Away.

You look at things in a fresh way. Now, you can use that ability to beautify your home, save money doing it . . . and possibly enter a whole new career.

#### Now Train At Home.

Sheffield's new audiocassette method makes it easy and exciting to learn at home.

- · You design real-life projects
- You are guided step-by-step from the beginning
- · You have your own Personal Advisor on call at the School
- · You get all the "tools of the trade"



#### **Everyone Can** Tell You're A Decorator

#### **Decorator Discounts**

As a Sheffield Graduate you qualify for decorator status. Meet interesting people. Travel to decorator marts. Gain access to wholesale showrooms and receive discounts to 50% off.

Interior decorating - a new lifestyle... perhaps a new career.

Surprisingly affordable tuition. Flexible

For free catalog, mail coupon or call TOLL-FREE 800-451-SHEFF, No obligation. Ask for operator 1109

Sheffield School of Interior Design

#### Sheffield School of Interior Design Dept. HG109, 211 East 43 Street New York, NY 10017

☐ Yes, I'd like to find out about the rapidly expanding interior decorating field and how I can join the thousands of satisfied Sheffield students. Send free catalog - no obligation.

☐ If under 18, check	here for special info	rmation.
Name		
Address		
City/State/Zip		

#### Resources

er rhino in bedroom, \$625, at T. Anthony, NYC, Washington, D.C. Neoclassical bronzed athéniennes, 19th-century French lamps, American Empire mahogany stools, 19th-century English candlestick lamp on bed table, from a collection at Niall Smith Antiques, NYC (212) 255-0660. Oxford cotton tailored duvet, \$445 queen, from the Ralph Lauren Home Collection at Polo/Ralph Lauren, NYC, Beverly Hills, Denver, Palm Beach. 173 19thcentury English amboyna wood side table, 19thcentury wooden vases, 19th-century English shell dish, Biedermeier boxes, 19th-century cloisonné vase, 19th-century lacquered country chairs with rush seats, 18th-century watercolor portrait in oval frame, 19th-century terra-cotta warrior, 19th-century marble fragment, 19th-century bronze, Old Paris and Napoleon III porcelain and silver-plate vases and urns, from a collection at Niall Smith Antiques, NYC (212) 255-0660.

#### PETER THE GREAT

Page 175 18th-century mahogany desk, from a collection at Didier Aaron, NYC (212) 988-5248. Early 19th century French mahogany desk chair, from a collection at Garrick C. Stephenson, NYC (212) 753-2570. Horsehair upholstery on chair, 25" wide, \$307 yd, to the trade at Clarence House (see above for pg 53). 178-79 Library chair, Handkerchief table, ebonized mahogany with brass insets, to the trade to order through Peter Marino, NYC (212) 752-5444. Irish mahogany bookcase, from a collection at Ariane Dandois, Paris 42-22-14-43. 180 Burlwood side table, to the trade to order through Peter Marino, NYC (212) 752-5444. Ninon Taffetas silk as balloon shades, to the trade at Brunschwig (see above for pg 53). IBI Russian satinwood table with brass insets/leather insert, to the trade to order through Peter Marino, NYC (212) 752-5444. **182** Mason's ironstone dinner plates, from a collection at James II Galleries, NYC (212) 355-7040. Handcrafted Buccellati sterling silver centerpiece, at Buccellati, NYC, Beverly Hills. 183 Victoria cotton on love seat, 54" wide, \$125 yd, to the trade at Clarence House (see above for pg 53). Venetian Silk Plaid as curtains, to the trade at Lee Jofa, NYC, Chicago, Dallas, Dania, Houston, Laguna Niguel, Los Angeles, San Francisco; Curran & Assoc., Atlanta, High Point; Fortune, Boston; Howard Mathew, Denver; Kress/Tennant, Detroit; Fibre Gallery, Honolulu; Duncan Huggins Perez, Philadelphia, Washington, D.C.; James Goldman & Assocs., Seattle. Brass étagère with amboyna top and shelf, from a collection at Gene Tyson Antiques, NYC (212) 744-5785. Faux tortoise stacking tables, to the trade to order at Peter Marino, NYC (212) 752-5444.

#### **CAMPING OUT**

Pages 184–85 Decorative painted finishes, by Rebecca Spivack, NYC (212) 989-1816. 186 Vintage wallpapers, from Secondhand Rose, NYC (212) 431-7673. 187 Bar, from a collection at Off the Wall, Los Angeles (213) 930-1185.

#### **BRIGHT LIGHT IN THE BIG CITY**

Pages 190–91 Le Corbusier chrome chaise longue with ponyskin, \$750, at Meldrom, NYC (212) 219-0013. 192–93 Leather chair, from a collection at Cobweb, NYC (212) 505-1558. Wrought-iron bench, c. 1900, \$2,500, from a collection at Dawn Gallery, NYC (212) 420-8610. Silk cut moss fringe, \$23 yd, to the trade at Standard Trimming, call (212) 755-3034. Brass candlesticks, from a collection at Cobweb, NYC (212) 505-1558. Custommade mosaic coffee table, to order through Spear Platt Architects, NYC (212) 529-4375. Forest velvet suede on sofa, at SoHo Leather, NYC (212) 966-0080. 194–95 Bank of England wood swivel

chair, \$145, at Dawn Gallery, NYC (212) 420-8610. Cowhide, to order through Spear Platt Architects, NYC (212) 529-4375. Raw steel Giulio table, \$390, at Meldrom, NYC (212) 219-0013. Art Deco rosewood bureau with inlaid chrome handles, Georgian-style chairs, from a collection at Dawn Gallery, NYC (212) 420-8610. Glass/steel Savereze dining table, \$1,800, at Meldrom, NYC (212) 219-0013.

#### IMPERIAL STANDARD

Page 205 Yagada wallpaper (custom colors), to order from Lucretia Moroni, Mocart, NYC (212) 629-3975. 19th-century French corner sofa, from a collection at Juan Portela Antiques, NYC (212) 650-0085. 208-09 Les Grenades cotton, by Braquenié, 46" wide, \$75, to the trade at André Bon (see above for pg 53). Daybed, Russian quilt, some of pillows on bed, from a collection at Valley House Antiques, Locust Valley (516) 671-2847. Other pillows on bed, from a collection at John Rosselli International, NYC (212) 772-2137. Stencilling on floors, executed by Andy Holland Decorative Painting & Stencilling, NYC (212) 505-9176. Anglo-Indian Regency dining table, from a collection at Arne V. Schlesch & José Juárez Garza, NYC (212) 838-3923. 210-11 Braquenié carpet available as Czarina, to the trade at Stark Carpet, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Houston, Los Angeles, Philadelphia, Troy, Washington, D.C.; Gregory Alonso, Cleveland; Shears & Window, Denver, Laguna Niguel, San Francisco; Dean-Warren, Phoenix; Designers Showroom, Seattle; available as Le Grand Paisley, to the trade at Patterson, Flynn, Martin & Manges, NYC, Chicago; Designer Carpets, Atlanta; Vivian Watson, Dallas; Hi-Craft, Dania; Regency House, Denver, San Francisco; Denton Jones, Houston; Decorative Carpets, Los Angeles; Delk & Morrison, New Orleans; Darr-Luck, Philadelphia; Thomas & Co., Phoenix; James Goldman & Assocs., Seattle; Trade Wings, Washington, D.C.; Mark B. Meyer, West Palm Beach. Bidjar wallpaper on borders (custom colors), to order from Lucretia Moroni, Mocart, NYC (212) 629-3975. French rosewood-framed armchairs, c. 1860, from a collection at Juan Portela Antiques, NYC (212) 650-0085. 212 Linen Moiré Stripe rayon/ cotton/linen, by Rubelli, to the trade at Brunschwig (see above for pg 53)

#### **CARVING OUT A NICHE**

Pages 218-19 Hollyhock and Ribbon chintz, to the trade at Lee Jofa (see above for pg 183). Daripal Linen carpet, to the trade at Stark (see above for pgs 210–11). 220 Handpainted pillows, by Judy Lichtenstein, from Incorporated Gallery, NYC (212) 831-4466. 221 Chantelle Silk Taffetas, to the trade at Brunschwig (see above for pg 53). Haitian Sisal Squares carpet, to the trade at Stark (see above for pgs 210-11). 222 Embroidered Batiste polyester/cotton (#HC 70352), 44" wide, \$28 yd, to the trade at Decorators Walk, NYC, Atlanta, Boston, Chicago, Dallas, Denver, Houston, Los Angeles, Miami, Philadelphia, San Francisco, Seattle, Troy, Washington, D.C. New Rustica Sisal, \$66 sq yd, to the trade at Stark (see above for pgs 210–11). Antique Bessarabian rug, from Vojtech Blau, NYC (212) 249-4525. Bristol Check rayon/ linen on slipper chair, to the trade at Brunschwig (see above for pg 53). Velours de Lin linen/cotton on library sofa, 51" wide, \$158 yd, to the trade at Clarence House (see above for pg 53). Grandeur silk on chair, to the trade at Scalamandré, NYC, Atlanta, Boston, Chicago, Dallas, Houston, Laguna Niguel, Los Angeles, Miami, Philadelphia, San Francisco, Washington, D.C.; JEH/Denver, Denver; Fee-McClaran, Honolulu; Gene Smiley, Minneapolis; S. C. Smith, Phoenix; James Goldman & Assocs., Seattle.

#### **EARNING HIS STRIPES**

Page 224 Faded Roses (custom colors) linen/cot-

ton on chair, 122.5 cm wide, £42 m, at Bennison Fabrics, London 1-730-8076. 225 Bouclé cotton, to the trade at Cowtan & Tout, NYC; Travis-Irvin, Atlanta; Shecter-Martin, Boston; Rozmallin, Chicago, Troy; Rozmallin at Baker, Knapp & Tubbs. Cleveland, Minneapolis; John Edward Hughes, Dallas, Denver, Houston; Bill Nessen, Dania; Kneedler-Fauchère, Los Angeles, San Francisco; Croce, Philadelphia; Wayne Martin, Portland, Seattle. Français wool blend carpet, to the trade at Rosecore Carpet, NYC, Dania, Philadelphia, Washington, D.C.; Ainsworth-Noah, Atlanta; George & Frances Davison, Boston; Rozmallin, Chicago; Walter Lee Culp, Dallas, Houston; Richard Guillen, Laguna Niguel; Decorative Carpets and Wood Floors, Los Angeles; Wroolie & Lo-Presti, San Francisco; Collins-Draheim, Seattle; Wade Carter, Tempe; Ghiordes Knot, Troy. 226 Denim Tapestry cotton, 52" wide, \$45 yd, Regency Stripe cotton on undercurtains, 54" wide, \$37 yd, to the trade at Decorators Walk (see above for pg 222). Petite Rayure Royale silk on slipper chair, 46" wide, \$108 yd, to the trade at Clarence House (see above for pg 53). Alba Ottoman cotton/acrylic on banquette, to the trade at Cowtan & Tout (see above). **227** Cotton fabric (#2441), to the trade at Henry Calvin Fabrics, NYC, San Francisco; Bob Collins, Atlanta, Miami, Philadelphia; Devon Services, Boston; Designers Choice, Chicago; Jim Barrett, Dallas; Fibre Gallery, Honolulu; Keith H. McCoy & Assoc., Los Angeles; Stephen E. Earls, Portland, Seattle. Pratesi linens, similar ones with chain link and scalloped edges in cotton, top sheet, \$400 queen, bottom sheet, \$230 queen, pillowcases \$170 ea standard, at Pratesi, NYC, Bal Harbour, Beverly Hills, Palm Beach. Flower Petal wool carpet, to the trade at Rosecore (see above).

#### **WELL-READ WOMEN**

Pages 228–29 Audubon Strié viscose/acrylic on love seat, to the trade at Brunschwig (see above for pg 53). Isfahan linen/cotton/nylon, 54" wide, \$54 yd, to the trade at Arthur Sanderson & Sons, NYC; Marion Kent, Atlanta, High Point, Washington, D.C.; Shecter-Martin, Boston; Holly Hunt, Chicago, Minneapolis; Gerald Hargett, Dallas; Shears & Window, Denver, San Francisco; J. Robert Scott, Laguna Niguel, Los Angeles; JW Showroom, Philadelphia; Designers Showroom, Seattle. Decorative painting, by Nicholas Hardy, NYC (212) 873-6399, and by Emma Temple, NYC (212) 838-3248. Beaumont Woven Texture acrylic, to the trade at Brunschwig (see above for pg 53). Tropical Lilies cotton, to the trade at Cowtan & Tout (see above for pg 225). Late 19th century Kashmiri coffee tables, from a collection at Valerie Wade, London 1-225-1414. 230 Les Vendages cotton, 54" wide, \$109 yd, to the trade at Clarence House (see above for pg 53). Palm Leaf cotton, 57' wide, \$78 yd, to the trade at Rose Cumming, NYC; Ainsworth-Noah, Atlanta; Devon Services, Boston; Rozmallin, Chicago; Walter Lee Culp, Dallas, Houston; Turner-Greenberg, Dania; Keith Mc-Coy, Los Angeles; Baker, Knapp & Tubbs, Minneapolis; Duncan Huggins Perez, Philadelphia, Washington, D.C.; Sloan-Miyasato, San Francisco. Chinese needlepoint carpet (#12815), \$7,100  $10' \times 14'$  approx size, from Stark (see above for pgs 210-11). 231 Winfield chintz, to the trade at Cowtan & Tout (see above for pg 225). Portuguese petit point carpet (#30548), \$8,800 10' × 15' approx size, to the trade at Stark (see above for pgs 210-11). Hansen brass halogen torchère, to the trade at Luten Clarey Stern, call (212) 838-6420. Needlepoint pillows (completely finished or as kits), from Erica Wilson Needle Works, NYC (212) 832-7290.

#### HOUSE CALL

Page 233 Embassy Satin wool, 54" wide, \$98 yd, on banquette, chaise longue, to the trade at Jack Lenor Larsen (see above for pgs 164–65). 234

Siam cotton on canopy, to the trade at China Seas, call (212) 420-1170. Decorative painting, by Anne Philippe, NYC (212) 570-7384. 235 Satin La Tour cotton/silk on chair, 50" wide, \$186 yd, to the trade at Old World Weavers, NYC; Walls Unlimited, Boston; Holly Hunt, Chicago, Minneapolis; Gerald Hargett, Dallas, Houston; Todd Wiggins, Dania, Miami; Shears & Window, Denver, San Francisco; J. Robert Scott, Laguna Niguel, Los Angeles; McQuiston-Riggs, Seattle; Trade Wings, Washington, D.C. 236 Polished chrome faucets (#20.712.360) (finish not available from them), by Dorn Bracht, \$439 set, to the trade at Davis & Warshow, NYC (212) 688-5990. 237 Bruce Tomb white bronze basin, \$1,100, to order from Interim Office of Architecture, San Francisco (415) 864-7226; Clodagh, NYC (212) 505-1774. Polished chrome wall-mounted faucet tub set (#29.801.360) (finish not available from them), by Dorn Bracht, \$729 set; polished chrome wall-mounted tub and shower faucet set, (#29.401.360) (finish not available from them), by Dorn Bracht, \$1,168 set, to the trade at Davis & Warshow, NYC (212) 688-5990. Ceramic mosaic tile, by American Olean Tile Co., call (215) 855-1111 ext. 2705.

#### **MODEL ROOMS**

Page 239 Colette silk damask on cushions both sofas, Italian wool challis, to the trade at Scalamandré (see above for pg 222). Sofa, at left, Turgot horsehair/hemp/cotton on frame, to the trade at Brunschwig (see above for pg 53). Damask Rafael cotton/viscose on ottoman and pillow, 50" wide, \$81 yd, to the trade at Fonthill, NYC; Marion Kent, Atlanta, Washington, D.C.; Devon Services, Boston; Nicholas P. Karas, Chicago; Walter Lee Culp, Dallas, Houston; Donghia Showrooms, Dania; Reynolds-Howard, High Point; Kneedler-Fauchère, Los Angeles; Shears & Window, San Francisco; Designers Showroom, Seattle. Drappo leather-slipcovered armchairs, to the trade at Niedermaier, NYC, Chicago, Pacific Design Center, Los Angeles. Tea table, satin lacquer on wood top with tubular stainless-steel base, to order from Stephen Mallory Associates, NYC (212) 826-6350. Tilting mirrors, from Bibicoff Mirrors, Brooklyn (718) 941-9100. Folies d'Orsay viscose/silk on sofa pillows at right, 51" wide, \$135 yd, to the trade at Clarence House (see above for pg 53). Sofa at right, Ontos Tapestry on frame (see above for pg 53). Faux snow leopardskin carpet with black leather trim, \$12.35 sq ft, to the trade at Edelman Leather, NYC, call (203) 426-3611. Stainlesssteel/glass/rubber Cylinder table by Patrick Naggar, \$4,770, at Arc International, NYC, call (212) 727-3340. Decorative painting and glazing, by Steven Konsuvo, NYC (212) 421-8731. 240-41 Tea for Two enameled cast-iron bath whirlpool, \$1,798, by Kohler, at fine plumbing supply stores nationwide. Mirror installation, by Seguin Mirror & Brass, NYC (212) 628-1460. Sisal striped carpet, 13'1" wide, \$50 yd, to the trade at Patterson, Flynn, Martin & Manges (see above for pgs 210-11). Decorative paint finishes, by EverGreene Studios, NYC (212) 727-9500. Nigerian mask, soap dish, from Gordon Foster, NYC (212) 744-4922. English Regency mahogany wine cabinet, \$5,700, to the trade at Yale Burge Antiques, NYC (212) 838-4005. English giltwood urn, \$4,900 pr, tortoiseshell box, \$850, from H. M. Luther, NYC (212) 505-1485. Windows, 1957, by Ralston Crawford, \$15,000, from Robert Miller Gallery, NYC (212) 980-5454. French antique rosewood armchairs, \$10,000 pr, from Juan Portela Antiques, NYC (212) 650-0085. Early 19th century English terra-cotta lioness, \$3,750, from a collection at David Allan Antiques, NYC (212) 598-9030. 18th-century French parquetry cabinet, rosewood/ivory/ebonized wood, \$72,000, at Garrick C. Stephenson, NYC (212) 753-2570. English Wedgwood urns, c. 1780, \$5,000 pr, at Bardith, NYC (212) 737-3775. Warfield glen plaid bath towels, \$24 ea, at Polo/Ralph Lauren, NYC, Dallas, Denver, Beverly Hills; Bloomingdale's, Neiman Marcus, Nordstrom nationwide. Early 20th century checkerboard-design Moroccan rug, from a collection at Doris Leslie Blau, NYC (212) 759-3715. *Untitled,* two 1959 Al Held paintings, \$12,000 ea, from Robert Miller Gallery, NYC (212) 980-5454. Early 18th century gold-decorated Japanese hira maki-e lacquer basin with handles, c. 1825 black-stained fruitwood Viennese rack clock, from Didier Aaron, NYC (212) 988-5248. Alabaster hanging dish light fixture, \$5,700, from a collection at Marvin Alexander, NYC (212) 838-2320. 242-43 Quatrefoil wool carpet, to the trade at Misha Carpet Corporation, NYC (212) 688-5912. Lacquered Régence tea table, \$9,000, to the trade at Christopher Norman, NYC (212) 879-6559. Louis XVI painted armchairs, \$38,000 pr, from Ingrao, NYC (212) 758-2770. Rock crystal lamps, \$16,950 ea, from Charles Winston, NYC (212) 753-3612. 19thcentury Viennese flower prints, by Joseph Nigg, \$8,500 pr, from Philippe Farley, NYC (212) 472-1622. Reproduction bronze beaded sconces, from Nesle, NYC (212) 755-0515. Louise XIV Venetian mirror, \$70,000, Louis XV bronze andirons, \$65,000 pr, from Ingrao, NYC (212) 758-2770. Chinese lacquer table, \$4,800, from Christopher Norman, NYC (212) 879-6559. Tufted love seat in Bronzino strié taffeta, 47" wide, \$117 yd, silk taffeta on walls and curtains, 39" wide, \$69 yd, striped silk taffeta on daybed, 39" wide, \$72 yd, from Christopher Norman, NYC (212) 879-6559. Louis XVI mahogany bureau plat, from Bernard Steinitz et Fils, NYC (212) 832-3711. Prints, approx \$100 unframed, from Stubbs Books & Prints, NYC (212) 772-3120. Velvet upholstered Louis XVI stools, by Jacob, \$19,500 pr, 18th-century Directoire double portrait, \$46,000, from L'Antiquaire & the Connoisseur, NYC (212) 517-9176. Louis XV-style gilt armchairs, \$10,500 ea, from Christopher Norman, NYC (212) 879-6559. 18th-century French console tables, \$125,000 pr, from Ingrao, NYC (212) 758-2770. Blue/white Chinese Kang Hsi jar with gilt bronze mount, \$12,800 pr, Flowers in a Glass Vase, by Simon Peeterz Verelst, \$68,000, Roman bust of woman, \$32,000, from L'Antiquaire & the Connoisseur, NYC (212) 517-9176. Antique fabrics and pillows, from Cora Ginsburg, NYC (212) 744-1352. Decorative finishes, by Maer-Murphy, NYC (212) 265-3460.

ALL PRICES APPROXIMATE

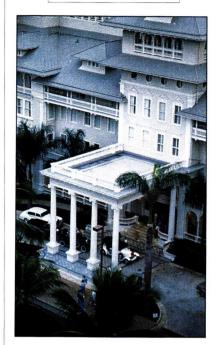
York NY 10017

HOUSE & GARDEN IS A REGISTERED TRADEMARK OF ADVANCE MAGAZINE PUBLISHERS INC. PUBLISHED THROUGH ITS DIVISION. THE CONDE NAST PUBLICATIONS INC. COPYRIGHT © 1989 BY THE CONDE NAST PUBLICATIONS INC. ALL RIGHTS RESERVED PRINTED IN LIS A

House & Garden (ISSN 0018-6406) is published monthly by The Conde Nast Publications Inc. 9100 Wilshire Boulevard. Beverly Hills CA 90212 PRINCIPAL OFFICE: 350 Madison Avenue. New York NY 10017 Bernard H Leser. President Eric C Anderson. Vice President Treasurer: Pamela van Zandt. Vice President-Secretary. Second-class postage paid at Beverly Hills CA and at additional mailing offices. Authorized as second-class mail by the Post Office Department. Otta-wa. and for payment of postage in cash. Magazine Registration File No. 9016. Subscriptions, in U.S. and possessions. \$24 for one year. \$46 for two years: in Canada. \$36 for one year, \$74 for two years. Isservere. \$43 for one year payable in advance. Single copies. U.S. \$4. Canada \$45.0 For subscriptions, address changes, and adjustments, write to House & Garden. Box 53916. Boulder CO 80322. Eight weeks are required for change of address. Please give both new address and old as printed on last label. First copy of a new subscription will be mailed within eight weeks after receipt of order. For further information about anything appearing in this issue. please write to House & Garden. Box 53916. Boulder CO 80322. Eight weeks are required for change of address. Please give both new address and old aprinted on last label. First copy of a new subscription will be mailed within eight weeks after receipt of order. For further information about anything appearing in this issue. please write to House & Garden is not responsible for loss, damage, or any other injury as to unsolicited manuscripts, unsolicited artwork (including out not limited to drawings, photographs or transparencies) or any other unsolicited material. Postmaster: Send Form 3579 to House & Garden. Box 53916, Boulder CO 80322. SUBSCRIPTION INQUIRIES: Please write to House & Garden, Box 53916, Boulder CO 80322 cand production corre-

to House & Garden Magazine, 350 Madison Ave., New





## Sheraton Moana Surfrider Waikiki

3 nights from \$249\*

# Sheraton Moana Surfrider The hospitality people of TTT

Let American Airlines carry you away to Waikikis grandest hotel, the Sheraton Moana Surfrider. This historical landmark, opened in 1901, has recently undergone a \$50-million restoration, returning it to its original colonial splendor. You will also enjoy luxurious accommodations and awardwinning restaurants. What's more, this package includes a flower lei greeting, airport transfers and more.

See your Travel Agent or call American Airlines at

**(800) 433-7300**.

Restrictions: \*Price is per person, double occupancy, valid through 12/15/89 and does not include air fare, taxes or surcharges. Advance purchase required and cancellation penalty applies. Price is subject to change without notice and is based on availability. Other restrictions apply.

# American Airlines Fly AAway Vacations\*\*



# The Great Seducer

of fashion" has triumphed again. Yves St. Laurent has personally supervised a selection of the most ravishing images from his twenty-five years as the King of Haute Couture. The result is the high fashion and photography sensation of the decade: 53 sensuous duotone and 79 extravagant 6-color reproductions of the work of such master photographers as Avedon, Horst, Helmut Newton, Penn, David Seidner,

Snowdon and Hiro, printed on rich, heavy paper and bound in Smyth-sewn boards wrapped in cloth. Dust-jacketed and protected in a silver foil and black slipcase, Yves St. Laurent: Images of Design is \$100 in bookstores. As a Condé Nast reader, you may order First Edition copies at just \$70, plus \$5 postage and handling from the Condé Nast Collection Dept. 835058, P.O. Box 10214 Des Moines, IA 50336 or call toll-free:

Residents of NY, CA, CO, GA, IL, IA, KY, MI, MA please add sales tax. Please allow 4-6 weeks for delivery.

Multiply-mirrored in an artful photo by David Seidner;